

AUTHOR & JOURNALIST

Are Writers BORN – or MADE?

FIVE STEPS

*in gathering
material
for
fiction and fact*

THIS MONTH WRITERS SAY

The best writing is controlled fanaticism.
—Milton Lomask.

Good animal fiction calls more upon the imagination than regular story stuff, and it is there that the ordinary writer falls down.
—Paul Annixter.

The writer lives in far more worlds than one, and his craft, perhaps more than most others, enables him to cherish the illusion of freedom longer than most men.—August Derleth.

Carpentering Light Verse

BY ARTHUR FREDERIC OTIS

Comics Market List

AUTHOR OF BEST SELLER CHOOSES Pageant Press



Advance royalty checks from
HOUGHTON MIFFLIN
and **BALLANTINE BOOKS**
subsidize publication of
OLD FASHIONEDS —

Lucia Moore, author of the top selling novel of old Oregon, **THE WHEEL AND THE HEARTH**, jointly published in March by Houghton Mifflin and Ballantine Books, used the proceeds of her sales to make possible publication of her poetry.

"Although I'm a published prose writer, I'm an unknown poet and face the same problems as all tyros when I submit my verses to editors. I have succeeded in clearing the first hurdle by achieving publication of **OLD FASHIONEDS** by Pageant Press (\$2.00, illustrated by Author).

"I had faith in the verses, believing that they have a kind of timeless appeal; I had faith in Pageant Press because of the fine books I saw on your shelves when I went in person to your offices. Both have proved out as sales are mounting and the reviews are pouring in—the road to publication for an unknown poet is said to be rough—but not through Pageant. I shall never forget how you hurried to have **OLD FASHIONEDS** on the market for Christmas sales."

FREE

Have you received your free copy of famous writers' writer Jack Woodford's sample chapter from his new book,

WRITER'S CRAMP?

Your book (of poetry, fiction, non-fiction, juvenile, etc.) can be on bookstore shelves and winning reviews in just a few short months if you act now. Send for free booklet or save even more time by sending us your script for a full report of publication possibilities at no obligation.

PAGEANT PRESS

130 West 42nd St., New York 36



AUTHOR & JOURNALIST

AUTHOR & JOURNALIST

VOLUME 38

NUMBER 5

NELSON ANTRIM CRAWFORD, Editor

Contents for May, 1953

- 4 What Readers Say
- 7 What Editors Want
- 11 Are Authors Born—or Made?
By August Derleth
- 13 The Art of Gathering Material
By Milton Lomask
- 15 Carpentering Light Verse: I. Idea,
Rhyme, and Rhythm
By Arthur Frederic Otis
- 17 Writing the Animal Story
By Paul Annixter
- 19 True Crime Stories
By Thomas Thursday
- 23 Don't Forget Your Reader
By Earle C. Bergman
- 26 Comic Book Markets
By Earle C. Bergman
- 29 Writer Weary of Words
By Hortense Roberta Roberts
- 29 More Poetry Markets
- 30 Contests and Awards

AUTHOR & JOURNALIST, founded in 1916 by Willard E. Hawkins, is published monthly at 1313 National Bank of Topeka Building, Topeka, Kansas. Nelson Antrim Crawford, Editor and Publisher. Subscription price, \$2 a year; in all foreign countries, \$2.50 a year. Single copies, 25 cents each.

Manuscripts and other material submitted should be accompanied by stamped, addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage.

Advertising rates will be furnished on request. Entered as second-class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879. Printed in the United States of America. Copyright, 1953, by Nelson Antrim Crawford

MAY, 1953

Editor Credits Palmer for Success



—Hugh G. Jarman, Montreal, Que. (Mr. Jarman is now editor of a Canadian magazine.)

"I had never written a line in my life before starting the Palmer course, yet after completing only a few lessons I started to market my articles. Soon I was unable to write fast enough to keep up with my sales. If I could personally meet each prospective Palmer student, I know I could convince him of the value of Palmer training. Anyone who likes to write and will follow your simple instructions should certainly succeed in this profession."

NEW Opportunities NOW For Fiction-Trained Writers

Free Sample Lesson Shows How You Learn at Home to Write Better Short Stories, Mysteries, Articles.

More and Better Short Stories, Novels, Mysteries, Articles, Plays . . . Wanted for Magazines, Trade Journals, Newspapers, Books, Radio and Motion Pictures.

Write It Right—And It'll Sell

Never were editors more eager to buy. They would rather buy than reject. Why? Because their salaries depend upon finding good material.

If your material is not selling or paying enough, it may not be because you lack talent, but that you lack technique or the ability to put human interest into your work.

How to acquire technique—how to create human interest—these are the unique features of Palmer Training. For 30 years, Palmer home study training has helped hundreds of new as well as established writers find the most direct road to recognition and profit through fiction training.

FREE Lesson Shows How You Learn at Home

So you can see for yourself how interesting, how helpful Palmer Training may be to you, we make this generous free offer to send you:

- (A) Sample lesson of our proven home-study course, with
- (B) actual writing assignments showing how you "learn by doing;"
- (C) typical answers showing how professional writers actually do the work;
- (D) illustrated 40-page book "The Art of Writing Salable Stories" describing opportunities for writers; details of our complete instruction by our staff of professional writers; and what famous authors, students and graduates say about Palmer Training.

Here is your opportunity to learn, without cost or obligation, how Palmer home study training may help you as a writer. Send today.



Palmer Institute of Authorship

1680 N. Sycamore, Desk G-53
Hollywood 28, California

Established 1917 Approved for Veterans

Member, National Home Study Council

FREE

Palmer Institute of Authorship
1680 N. Sycamore
Hollywood 28, Calif., Desk G-53

Please send me free book, "The Art of Writing Salable Stories," explaining how I may increase my income from writing. This request is confidential and no salesman will call.

Mr.)
Mrs.)
Miss)
Address _____
City _____ Zone _____ State _____

Please print clearly. Veterans: check here ☐

It Is Quite True . . .

Even MASTER FORMULA is not perfect. It can't sit in a swivel chair and pound a typewriter. It won't feed blank sheets of paper into a mill and crank out perfect stories by itself while you play golf. The writer still has to do *some* of the work.

BUT . . . It has been called "The only new approach to writing salable fiction in the past fifty years." It is the *only* graphic explanation of the difference between 'Plot Formula' which editors abhor and 'Story Formula' which they love. It is the *only* device which teaches the vital Three Manners Of Presentation and shows where to use each of them in *your* story. It is the *only* chart which shows you, by word count on your own manuscript, where every element of your story must be.

There is a 'Story Formula'. It is used in 95% of the stories published today. Are you using it?

A post card will bring our free Road Map For Writers.

MASTER FORMULA

P. O. Box 1741

Fresno, California

University Sponsored

WRITERS' SERVICE

Now—a manuscript criticism, consultation and agency service staffed by professional writers and educators. For further information write:

ALAN SWALLOW, DIRECTOR
WRITERS' SERVICE

University of Denver, Denver 10, Colorado

"Why Doesn't It Sell?"

you ask. "Am I mailing to the wrong markets? How can I salvage—*sell* it?"

To answer your problem, send me your manuscript now—novel, short story or non-fiction. I will give it an intensive, professional reading. Then, wherever "minor surgery" is called for, I won't just *indicate* corrections, I'll *make* them, solely to increase the salability of your work.

When your manuscript is ready to sell, I will personally market it to the right editors through my own agency.

The inclusive fee for all the above services—reading through agenting—is only \$1.00 per 1000 words.

So send me your manuscript and let's sell that story!

LAMBERT WILSON
Wilson Literary Service
60 E. 42nd St., New York 17, N. Y.

What readers say

Those Neat, New Cowboys

I thought the cowboys of the old West wore their hair long same as Buffalo Bill.

How come the Western mag. artists and Hollywood wigmakers give their wild-riding buckaroos \$1.25 haircuts just before the boys gallop into a picture of that era?

HOLLIS DEWITT POND

Westminster, Mass.

Let's Dwell on Success

Thanks for giving the Success Formula of Writing on the credit instead of the debit side of life. At least, it gives pleasant thoughts.

Congratulations to the mother of seven children for whipping her time problem. In her case seven children must be the perfect number.

Josephine Hansen's philosophy of giving her best, irrespective of her present status, will one day transform her into a smooth limousine scribe. The world would be a better place for all of us if all writers shared her viewpoint on life.

GENOA COLE

Sweetwater, Tex.

You ask, "Is it sound psychology to dwell upon non-success?" Every time we talk about our failures, we engrave the failure pattern more deeply on our minds. Conversely, every time we talk and think success, we help ourselves a little farther along the road to SUCCESS.

For some years I have been stressing the fact that negative thoughts should never be indulged in this writing game, or in any thing else for that matter, to the members of our writing class. Consequently I was pleased to hear one of our members quote it to a doubtful writer!

Sure there will be rejections sometimes. Just this evening a little boy came to my door to sell flavoring, cosmetics and a few other sundries. Because I was well supplied, I bought nothing, but I might the next time.

IDA M. YODER

Walton, Kan.

Slips in the Best Circles

A&J quote: "I'll wager you'd be surprised at the subject matter of 70 per cent of the verse that comes to *Author & Journalist*. It is—rejection slips."

Now I don't mind rejection slips,
Though K.O.'s aren't delighting;
I never quit at count of ten,
I always come up fighting.
Rejection slips can't hold me down;
Still in the game I'm staying.
Some day I'll write a real K.O.,
And win some Ed.'s O.K.-ing.

Frankly, I've sold five books, plus well over a hundred stories, poems, and articles. But I still

AUTHOR & JOURNALIST

get R.S.'s. Don't we all? They make the checks all the sweeter. It's so satisfying when one editor really appreciates what some misguided (?) editor has thrown down. At least, if you can look at it that way it sort of boosts your self-confidence.

Author & Journalist is the best ever, and I've taken it for years.

ETHEL M. RICE

Lynn, Mass.

Provocative Jack Woodford

Woodford's brand of mesmerism is as entrancing as ever; it's good to see him holding seances again.

The Painless Parker of the writing trade, he's the only guy in the business who can perform a difficult operation . . . telling the truth . . . without hurting one little bit.

M. H. SPARKS

Austin, Tex.

"You said it."

Jack Woodford's article certainly was provocative and I surely *didn't* enjoy it.

After spending better than twenty years writing, one would think Mr. Woodford could do better than call everything "stinking." Evidently he is steeped in potboiling and can't rise above that odorous level.

As an amateur writer, let me say right here, I believe in producing commercially. Art for art's sake leaves me cold. Perhaps because I don't understand it fully. Nevertheless, why not strive for betterment. Why remain a sadist in literature?

Maybe I don't want to write, according to Mr. Woodford's article, but PLEASE, Mr. Crawford, let *A&J* publish articles that gives one a lift instead of an antagonistic attitude.

M. ALLEN

San Gabriel, Calif.

I can't keep from laughing over Jack Woodford's "People don't want to write, they just want to unbe plumbers." Now I'll confess one of my fooleries—feeling virtuous because I'm at the typewriter, when all I'm doing is writing letters like this, which I love to do.

ERMA OLSON XAN

Birmingham, Ala.

I had always thought of you as an editor standing for high class literature or writing. I was surprised when you gave Jack Woodford so much space. Oh, I know he is in *Who's Who*; so are some Negro pugilists. To me and to people of my caliber, if Jack Woodford had never written, literature might be all the better for it.

Oh, I know he has a brilliant mind and writes interestingly, but—with God's help, I have a little property, too.

JETTIE FELPS

Burnet, Tex.

Jack Woodford's kick in the pants certainly wakened me—rudely. My problem wasn't to get away from a greatly disliked job but how to get away from a dearly loved job long enough to write.

MAY, 1953

THE GROUND FLOOR IS FILLING UP

If you want to get in, knock right now, and the door to step-by-step help will swing wide open for you.

But don't lose any time. Right now Miss Bloom is still doing all the creative work with the students herself, in both the correspondence course and the criticism departments. If you want her **personal** help, get in on the ground floor today. Once she starts working with a student herself, she will continue to do so throughout the course.

ONE SALE TO A **SECONDARY MARKET CAN PAY FOR THE COURSE AND START YOU ON YOUR WAY AS A WRITER.**

CRITICISM SERVICE

Have you a problem story? Miss Bloom can tell you not only what's wrong, but what to do to make it right. \$1.00 per thousand words, \$5.00 minimum per ms. 75c per thousand words for scripts of 25,000 words or more. Payment and stamped self-addressed envelope should accompany each ms.

GET IN ON THE GROUND FLOOR — TODAY

Pauline Bloom Workshop for Writers
58 Willow Street-A, Brooklyn, N. Y.

Licensed by New York State

I'd like to know more. Without obligation please tell me about your step-by-step help.

There's a **NEW WAY**
to **WRITING SUCCESS**

EASIER...MORE SURE...

Here is the modern way to develop your creative ability. Writing is more fun as you learn how to bring into full play your own experiences, ideas and imagination. **THE CREATIVE ABILITY DEVELOPER** shows you how to gain added creative energy and enthusiasm that lead to results, to quicker sales. No other course is especially designed to do this.

The new method is direct, simplified, and efficient. The cost is low. Read how others are aided to write better, to earn more money. Ask for free copy of "The Way to Successful Authorship."

SIMPLIFIED TRAINING COURSE
1819. Gilpin St., Denver 6, Colo.
Please send me your free booklet and
other information about **THE CREATIVE**
ABILITY DEVELOPER.

Name.....

Address.....

10th SOUTHWEST WRITERS CONFERENCE

June 6-9th, 1953

Contest: \$1,000 in cash prizes

To be present for workshops, lectures, sales, consultations:

- EDITORS—of Saturday Review, Writer's Digest, Holland's, True Western, Texas Preview, Zane Grey Western, Quicksilver, Southwest Review, Farm Quarterly, Banker's Digest, Fairchild Publications, Automotive Digest, Western Sportsman
- PUBLISHERS—representatives from Elsevier, Doubleday, J. B. Lippincott, Naylor, The Highlands Press, Cort, Dell Publications, University of Texas Press, Bobbs-Merrill
- AUTHORS, JOURNALISTS, POETS—Garland Roark, Harrison Smith, J. Frank Dobie, Charles Carver, Dillon Anderson, Elizabeth Ward, Dr. C. L. Sonnischen, George G. Williams, A. M. Mathieu, Dr. C. E. Castenada, Lon Tinkle, Jewel Gibson, Ruel McDaniel, Bob Obets, Charles Boeckman, Cynthia Hathway, M. K. McElroy, J. Meredith Tatton, Emilie & Fritz Toepperwein, Van Chandler, Katherine McCombs, Rudolph N. Hill, Katherine Evans, C. M. Morris, Dee Walker, Dorothy Nell Whaley, Dr. J. L. Baughman, Edythe Capreol, Joe Austell Small, Charleen McClain, Grace Ross, Mabel M. Kuykendall, Dr. Don Ward, Jewel Gibson, S. Omar Barker, Elsa Barker
- AGENT—Edith Margolis of August Lenninger Literary Agency

BETWEEN SESSIONS: BOATING,
SWIMMING, VISIT TO FABULOUS KING
RANCH, PICNIC ON PADRE ISLAND,
ET CETERA

Write, at once, for brochure and contest rules

Dee Woods, Director

406 S. Carancahua — Corpus Christi, Tex.

Registration limited to 300

My job is a small one-man affair, long hours and exacting ones—for I am in business for myself and alone with a service which is advertised "Around the Clock" and I live up to my slogan.

How? Suddenly I realized! I always wake up around 2 a.m. and toss for hours unable to sleep. I changed to the bedroom nearest the kitchen so I could make coffee and prowling without disturbing the family; set up the old typewriter on the back porch. Poor old editors—another added to that ???? million.

CHLOE KELLER

New Orleans, La.

"Folks Don't Want to Write" by Jack Woodford was one of the most thought-provoking articles that I have read for some time. Although, generally speaking, I am in accord with everything Mr. Woodford said, nevertheless I think that he should have amplified his remarks concerning wish fulfillment even further.

In my opinion, he could have changed the title to "Folks Don't Want to Think" and thus have included the vast majority of the population in his proposition. Vaguely, I can recall a psychology professor telling his students that man is a thinking animal but that mankind's great achievements are made in spite of this fact, not because of it. In addition he used to say that the average student, when faced with an intellectual task, for example the undertaking of a term paper, will delay the beginning of such a project for as long as possible. It is not surprising then that one of his precepts was, "When faced with an intellectual problem, make a start, any kind of start, but make a start."

CHARLES HARKEY

Vallejo, Calif.

Are You Folk or Folks?

When taking your magazine into my hands, I became startled; a bright headline on the cover was advertising a slang expression.

It seems a little surprising to note that a magazine which is supposed to cater to writers and prospective writers, that profession that should represent comprehensively and intelligently educated people, will accept on its pages an expression like *folks*. The proper word is *folk*.

According to my students, the colloquial word *folks* became popular during World War II, when subversive elements tried to reach the ears of plain country boys by addressing them in a so-called intimate way, in the belief that in such a manner they may exert their influence. That afterward uneducated radio announcers adopted the word, has been considered by every thinking person an insult to American intelligence.

English is the tongue of Chaucer, Milton, Shakespeare, and the Bible, and untold other great writers, and we should propagate its beauty.

DAGMAR

Belmont, Mass.

Both folk and folks have a long and reputable history. You'll find folk in Chaucer, Rudyard Kipling, T. S. Eliot; folks in Shakespeare, Robert Louis Stevenson, Robert P. Tristram Coffin. A writer chooses the word that suits him. Do you belong to the folk or the folks?—Ed.

AUTHOR & JOURNALIST

What Editors Want

Action, 105 E. 35th St., New York, is a new bi-monthly devoted to adventure, fighting, exploring, hunting, and unusual sex stuff. Short stories to 4,000 words, short shorts to 2,500, and articles to 4,000 are wanted by the editor, Clair Huffaker. Fillers, cartoons, and photographs are also published. Payment is on publication at \$50-\$75 for full length contributions.

—A&J—

New Detective, 205 E. 42nd St., New York 17, is at present a good market for action detective fiction in all lengths up to 13,000 words, according to Ejler Jakobsson, the editor.

—A&J—

Science-Fiction is a new monthly published by the Gernsback Publications, 25 West Broadway, New York. Sam Moskowitz is editor. The magazine wants material dealing with rocketry, interplanetary travel, etc.—short stories 2,000-7,000 words, short shorts under 1,000, serials 20,000-60,000, novelettes 8,000-15,000. Better query about articles, essays, and pictures. Payment is 2c-3c a word. Scientific fillers bring \$10 each, cartoons \$15, photos \$5. Payment is on acceptance.

The Falmouth Publishing House, Manchester, Maine, plans an anthology of New England verse to be published in 1953. The poems will be by residents of New England or possess a definite New England slant, and may be published or unpublished work. There are no fees to contributors, nor is payment made for use of poems though prizes up to \$100 will be awarded for outstanding poems. Contributions should not run beyond 24 lines, and a maximum of four poems may be submitted by an author.

The editor is a well-known Maine author, Adelbert M. Jakeman. Address him as follows: Adelbert M. Jakeman, Editor *Triad Anthology of New England Verse*, Sea Haven, Ocean Park, Maine.

—A&J—

The *Marine Corps Gazette*, Box 106, Marine Corps Schools, Quantico, Va., is in the market for professional military, Marine Corps, naval, air articles, illustrated, with emphasis on amphibious warfare. Articles should be 1,000-6,000 words. Payment has been increased, now being 3c-6c a word on acceptance, Major Carl E. Walker, USMC, is editor.

If Editors Have Rejected Your *Book Manuscript*

Send It To Me



WHEN YOU SUBMIT your book manuscript to me for appraisal, that doesn't necessarily mean that you are hiring me for a corrective criticism or revision. Our first objective is to determine the condition of your work, then we decide what should be done to bring about an editorial acceptance. When my decision has been reached, you are free to withdraw the manuscript or proceed with my recommendations, as you wish.

I make a nominal charge of five dollars to read any book length manuscript, after which I let you know whether it requires *editing*, *criticism* or *revision* to make it publishable. Ship your manuscript to my Manhattan Beach address, either by railway express or first class mail.

Send 25c coin for
my **Directory of**
Literary Agents.

CHARLES CARSON, *Literary Consultant*

Post Office Box 638, Manhattan Beach, Calif.

Roundup of the Arts
July 19 - August 8
WRITERS' CONFERENCE
July 20-25

Subjects: Novel, short story, poetry, magazine fiction, non-fiction, television for the community, juveniles, biography, history, marketing. **Workshops, lectures, intensive work on manuscripts.**

Staff and Lecturers include: Allan Nevins, Walter Van Tilburg Clark, Naomi Lane Babson, and others.

Also: Workshops in painting, crafts, opera, square dance festival.

Moderate fees, economical room and board on campus.

For dates, details and brochure write:

Henry V. Laram
MONTANA STATE UNIVERSITY
Missoula, Montana

Missouri Writers' Workshop, University of Missouri, Columbia, Missouri, June 15-20.

Director: Donald F. Drummond. **Staff:** Warren Beck, Alan Swallow, Frank Luther Mott, John Neihardt, Robert Shaw, others to be announced. Tuition: \$15 for one workshop and lectures; \$10 for any additional workshop. Last year's registration: 40. Room and board, \$20.50. Brochure available; write Director, Missouri Writers' Workshop, University of Missouri, Columbia, Missouri.

PHILADELPHIA REGIONAL WRITERS' CONFERENCE

June 17, 18, 19 at the Bellevue-Stratford Hotel

Workshops in short story, drama, science-fiction, poetry, confessions, juveniles, television, and many others by well-known instructors. Prizes for best manuscripts.

Write now for full details to:

Olga P. MacFarland, Registrar

737 Sharon Avenue,

Collingdale, Pa.

WORKSHOP FOR WRITERS

Ninth Annual Workshop

July 13 - 24

for information write to

Dr. Alan Swallow, Director, Workshop for Writers
University of Denver, Denver 10, Colorado

MID-WEST SILVER LAKE WRITERS CONFERENCE

July 5-19; August 16-30

Oak Haven, Route Three, Fairmont, Minnesota (near Iowa line). Site: the president's country property between two lakes. Leaders include: **E. L. Mayo, Ray B. West, Jr., August Derleth, Ralph Turner.**

Classes and work shop: short story, novel, poetry, and non-fiction.

Features: many water and land sports; social and recreational director; excellent food.

Tuition: \$50 per session of two weeks. \$45 if registered by June 10 or Aug. 1st. Board and room: \$23-\$33 a week. Capacity: limited to 25. Register early.

Address P. Evans Coleman, Ph.D., R. 3, Fairmont, Minnesota.

LAURENTIAN WRITERS' CONFERENCE

Sun Valley Lodge, Trout Lake, Quebec, Canada
June 7 - 14, 1953

Science-Fiction, Novel, Article, Short-Story
Staff: Judith Merrill and Theodore Sturgeon; Jan Westcott and Madge Macbeth; Ronald J. Cooke; Aliene Corlias and H. Gordon Green; with Virginia Douglas Dawson and Yves Theriault as guest speakers.

Information and Bulletin from: **Miss E. Louise Cushing, Director, 808 Buchanan Street, St. Laurent, Montreal 9, P. Quebec, Canada.**

Nimbus, 3 Warwick Gardens, Earls Court, London W. 14, England, is an important British quarterly open to verse, short stories, essays, and criticism by American writers. Contributions must possess literary distinction. The rate of payment is nominal by American standards, but the magazine offers a discriminating audience for outstanding work.

- A&J -

Mrs. Eleanor C. Halderman has become home editor of *Copper's Farmer*, 912 Kansas Ave., Topeka, Kan., and articles of interest to women should be addressed to her. This magazine offers a limited market but recently raised its rates of payment.

- A&J -

Greater Philadelphia Magazine, Architects Building, 17th and Sansom Sts., Philadelphia 3, Pa., announces that it is now in the market only for factual articles—no fiction. This is a localized publication issued in cooperation with the chamber of commerce and uses historical and human interest copy about Philadelphia and its citizens. Illustrations are welcome. Preference is for articles under 1,000 words. Payment is up to \$25. Arthur Lipson is editor.

- A&J -

Southwest Magazine, Fort Worth, Tex., has been discontinued.

- A&J -

Haig Babian has become editor of the new *Challenge*, published at 32 Broadway, New York 4, under the backing of New York University and the Alfred P. Sloan Foundation. The magazine is confined to factual material connected with economic matters but is intended for general rather than scholarly readers. Emphasis is on the consumer. Human interest material about industry and commerce, including some personality sketches of business figures, is welcome. Unless previously arranged for at greater length, articles should preferably be kept under 1,000 words. Payment is from \$50 up.

- A&J -

Man's Magazine, 444 Madison Ave., New York, is a bimonthly embracing a mélange of crime, adventure, and sex. It publishes no fiction. Articles are frequently in the first person. Contributions should be short—1,000-2,000 words. Payment is from \$100 up.

- A&J -

Black Mask, for many years a well-known detective story magazine, has been bought by *Ellery Queen's Mystery Magazine*, 570 Lexington Ave., New York, and will be incorporated as a department of the latter.

Robert P. Mills, managing editor of *EQMM*, writes:

"We plan to fill this section with the best hard-boiled material available, in the tradition of the old *Black Mask*. We can't be sure, of course, that we will be able to develop any new Hammetts, Chandlers, or Gardners, but we are going to do the best we can, and we want to see good, tough, hard-boiled material—original and reprint—from old hands as well as beginners. Lengths will be up to 10,000 preferably, but we will be glad to look at longer pieces if they are exceptionally good. Rates will be the same as on other *EQMM* material."

AUTHOR & JOURNALIST

With its reduction in circulation due to its now being sold exclusively on newsstands, *Cosmopolitan*, 959 Eighth Ave., New York, has cut its rates for both fiction and non-fiction though the minimum is still \$500. No verse is now used. John O'Connell is editor.

—A&J—

A. H. Sypher has become editor of *Nation's Business*, 1615 H St., N.W., Washington 6, D. C. It will continue to feature articles of around 2,500 words on business and industry. Writers should always query.



Ruby Altizer Roberts, Christiansburg, Va., has become owner and editor of the *Lyric*. This magazine of poetry was long edited and published by Mrs. Virginia Kent Cummins, who died recently at an advanced age. It is a quarterly which does not pay for poems but offers prizes.

—A&J—

James T. Feely, editor of the *Young Catholic Messenger*, 38 West Fifth St., Dayton 2, Ohio, is in the market for short stories under 2,000 words—preferably considerably shorter—and serials running around 1,500 words per installment; also articles of 800-1,000 words, verse 4-8 lines. Cartoons should not be submitted at present, as the magazine has become overstocked. All material should appeal to boys and girls of junior high school age. Payment is on acceptance, with a minimum of 2¢ a word, short stories bringing \$75 up.

—A&J—

Along with increased rates for other material, *Household*, 912 Kansas Ave., Topeka, Kan., has raised its prices for cartoons and now competes with the high-paying general magazines. Subject matter should generally deal with home and family life.

—A&J—

Art Digest, 116 E. 59th St., New York 22, is largely staff-written and rarely uses material by freelance writers. If you have an art story that you feel is a must, better query H. Crehan.

MAY, 1953

Beersheba Springs Writers Conference

Fifth annual meeting August 17-30

Workshops in novel, literary and popular short story, juvenile, non-fiction, poetry. Nationally published instructors. Reasonable expenses.

Address Harry Harrison Kroll, Director
University of Tennessee, Martin, Tenn.

PACIFIC COAST Writers' Conference

Directed by AUGUST DERLETH

June 22 through July 10

Send for details of this three-week workshop session
Los Angeles State College Los Angeles 29, Calif.

OHIO WRITERS CONFERENCE

June 12-13

Discussions and lectures by well-known writers and editors in two fields — articles and fiction.

CASH PRIZES! For details write Irv. Leiberman,
1555 Luxor Rd., Cleveland, 18, Ohio

June 27 - July 4

Green Lake, Wis.

CHRISTIAN WRITERS AND EDITORS' CONFERENCE

Expert help for beginning or experienced writers
Plus second week, July 4-11, for writing

For details, write to: Dr. B. P. Browne,
1703 Chestnut St., Philadelphia 3, Pa.

SPEND YOUR VACATION WITH THE CRITIC
WHO WROTE THE PRIZE-WINNING NOVEL

"THE DEVIL'S HANDMAIDENS"

Live at my Writers' Colony in N.H. for from 1 day to 7 weeks. Tuition includes private short story, novel, poetry, p'ay, or article instruction; room, meals. References: WHO'S WHO IN THE MID-WEST. Or I'll mail information on how I can help YOU succeed by mail. Free brochure. (15th yr.)

MILDRED I. REID

1034 Dundee Rd.

Northbrook, Illinois

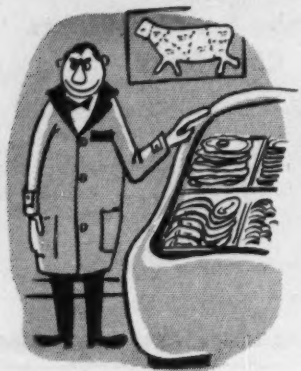
THE BEST typing service

Manuscripts, letters, speeches,
will address envelopes, postals
Reasonable rates — Prompt Delivery

HB, 50 Fairmount Ave.,

Hampstead, Md.

How do you pick your pork-chops?



Attractive window display, but his meats aren't so good.



Always talking about his "wonderful meats," but they don't taste so good.



Sells the best meats in town.

You'd never think of patronizing a butcher who sells fourth-rate meats but has an attractive storefront, or a storekeeper who talks a lot about his fine stock—but whose merchandise turns out to be inferior. Quite naturally, and without a moment's hesitation, you go right to the store whose merchandise is the best in town. But stop and think a bit: are you applying the same principle to the all-important matter of selecting the right literary agent?

It's a simple enough matter: ignore promises and window-dressing in literary agency selection exactly as you do in stores, and make sure you're buying what you want to buy. And there's only one way you *can* make sure an agency really has the technique, know-how, editorial contacts, and up-to-the-minute market knowledge to give you the help you need: by examining the results it has brought others. If the agency which interests you doesn't advertise sales, write and ask for typical sales in the fields for which you're writing.

SMLA, one of the largest sellers of manuscript material in the world, sellers of over six thousand scripts yearly for new and established writers, runs frequent ads listing typical sales in all fields, and happily provides inquirers at any time with information on current sales. We'd like to add to our sales total with *your* material.

SERVICE: If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

TERMS: PROFESSIONALS: If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

NEWCOMERS: As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, which should accompany material, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words). \$25 for books of all lengths; information on terms for other types of material upon request. We drop all fees after we make several sales for new clients. A stamped self-addressed envelope, please, with all manuscripts.

Scott Meredith Literary Agency, 580 Fifth Avenue, N.Y. 36 N.Y.

Comment on Scott Meredith's best-selling book, **WRITING TO SELL:**

"... Here is a book every writer should own and read... Seeing the number of times Scott Meredith's name, as agents, appears on the accepted manuscripts coming into our building (which houses a firm which prints magazines for various publishers) would greatly increase your respect for his agency as no rumor could do. Such a man knows what sells..."

—*Writer's Monthly*

Order **your** copy from your local bookseller, or directly from the publishers, Harper and Brothers, 49 East 33rd Street, New York 16. \$2.75.

Are Authors BORN – or MADE? and other perplexing questions answered by

AUGUST DERLETH

1. *When has one reached his goal and become a writer? With his first or his tenth book?*

It should have been borne in upon most would-be writers early that becoming a writer is a growing process. That is to say, the writer grows and changes constantly; while it is true that some professional men can safely occupy ruts throughout life, the writer must keep up with time, or be passed over; and to do so, he undergoes alterations from year to year. In one sense the established writer has, proportionately, as much to learn as the beginner. So that the answer is manifestly Janus-faced—before the world, the writer may have achieved his goal of becoming a writer with a first successful book; but before himself, the writer is always on the way to achieving that goal.

2. *Isn't it true that authors are born, not made?*

No. Authors are not born authors. Authors are always the product of environmental, hereditary, and experience factors. Authors are being made every day, by necessity, by personal frustrations, by sheer dogged will to do, by the application of a modest ability to put together sentences. There are writers who have struggled for years, sincerely, earnestly, and in the face of every discouragement conceivable, to become authors, and have failed; there are others who have decided, virtually overnight, to become authors, and have succeeded as quickly. Henry Bellamann was comparatively unknown until 58, when the admirable *King's Row* became a best-seller; many a writer in our time has climbed to the peak of success in his twenties. It is significant, however, that most of these early blossoms in the literary firmament have not held their luster for many years.

3. *Does one write by "feel" or by "knowing how"?*

Much depends on the individual author, of course, but isn't it a little of both? While there are some people seemingly incapable of feeling, almost everyone can react emotionally. But not everyone can translate his emotions into prose or

poetry. On the other hand, everyone who can put words together does not necessarily experience emotional reactions as keenly as one who cannot write a word. Though there has been some controversy over this point among writers, it seems to me that the controversy has no reason for being. The unfeeling writer may do very well in a textbook, but it takes a feeling author to be really creative. Without feeling, the author seldom apprehends states of being or of mind, seldom appreciates the depth or meaning of human emotion.

It is eminently possible to write either by "feel" or by "knowing how". Almost every stylist in the language—Machen, Shiel, Dunsany, *et al*—did his best work by feel, combined with a marvelous faculty for words; but many an imitator has floundered trying to do the same thing by "knowing how"—the conscious stylist almost always produces an easily detected studied manner. When a writer of dialogue says that he writes by "feel" he means only that he knows whereof he writes, and reproduces dialogue which is real because he has experienced it. Hemingway is a good example, particularly in the earlier short stories.

Yes, one must know how to write, but that knowledge must never be painfully obvious. I knew an old teacher of English who was in the habit of telling her pupils to learn all the rules of grammar and their application, and then forget them. Similarly, once the mechanics of writing are learned, the writer would do well to forget them; once he knows them he will utilize his knowledge unconsciously.

It is thus impossible to say that the writer who writes by "feel" is in error, or that the one who writes by "knowing how" is at fault. Each to his own compulsion and practice. Yet it is obvious, surely, that the writer by "feel" knows how to put his words together, and the writer by "knowing how" is also emotionally aware.

4. *Isaac Rosenfeld, writing in the American Mercury, says: "Writing courses are a waste of time and money for everyone concerned." Do you agree?*

While I agree with many of Mr. Rosenfeld's observations in his article, I do not agree with this conclusion. The fact is that receptive beginners in writing may learn much from an able teacher. I could cite the late R. E. Neil Dodge of the University of Wisconsin English faculty for his teaching me the importance of the right details, or the novelist-teacher Helen Constance White of the same institution for her invaluable guidance by lecture and manuscript criticism in her course in writing. Nor were they alone in my own background.

It is probably eminently true that the majority of people who take writing courses get nothing out of them, but that is the fault neither of the teacher nor of the course, but rather of the individual who is not able to separate what could be used to his advantage from the useless material offered him. What Mr. Rosenfeld says by way of mitigation is closer to fact in the matter: "Writing cannot be taught, though it can, to some extent. (depending on the student's gift) be learned." Professor Paul Fulcher of the University of Wisconsin says simply, "There is no magic formula for teaching creative writing." Likewise, the learning of it depends on the receptivity and ability of the student.

5. In a recent newspaper article, I read that an instructor in writing said, "The greatest difference between an amateur and a professional is that a writer writes and doesn't think about it." Comment?

This is true enough. The amateur who has to think his way through everything he writes from beginning to end while he is writing is in obvious danger of ending up with a story in which the skeleton of the structure is plainly evident and little else meets the eye.

The thought-processes of the writer are largely carried on, so to speak, in spite of himself. It is a subconscious pattern, actually. I have gone to bed at night with a writing problem on my mind and awakened next morning with the solution at my fingertips, yet at no time during the night conscious of thinking about the problem. I have sat in the middle of a group of conversationalists, taking active part, yet working on some story in progress, planning ahead and working out the plot, without conflict.

This suggests that the subconscious mind furthers the writer's goals. It may explain, too, why some critics insist that a writer is a writer in spite of himself, which is the invariable answer I receive when I protest mildly to lecturers in American literature that I had not consciously in mind any such intention or plan as lecturers on occasion attribute to such of my work as has found its way into textbooks.

What the quoted instructor meant, of course, was not that a writer doesn't think at all, but that he doesn't have to think consciously about every step in his writing.

6. I have been told to take more time when I write. I can't see that it helps.

It may help, but whether it does or not depends

on the writer's working habits. It is believed by many would-be authorities that haste makes waste, that fast writing is apt to result in slipshod work; yet, as a matter of record, there are so many exceptions to this credo as to nullify it. Some people work best at high speed; some must dawdle and delay, writing with almost painful slowness.

Some years ago, when I was at work on a series of historical novels for Scribner's, it was the considered editorial judgment of Maxwell Perkins, surely one of the most astute and intelligent editors in our time, that I ought to work more slowly. Yet neither of us could find any difference in the quality of my prose when I consciously took his advice; what I had written with deliberation and conscious care was no jot better than what I had set down in furious haste. Indeed, I have always wondered whether it was not actually less effective.

What this emphasizes again is that there are no prescribed rules which fit equally well any two writers. Each writer always works out his own way of doing things, and no alteration of that pattern, once he has fitted himself into it, is likely to improve his work unless that alteration comes from within. One writer can compare his working habits with another, but no real writer ever tries to tell another how to work; all he can do is illustrate how he himself works.

7. If you had it to do over again, would you choose to become a writer?

Perhaps not. But not because writing does not have its compensations, its independence, its large share of pleasures and delights. Solely because it is so economically uncertain to be a writer that it seems to me now a wiser course would be to find some means of bringing in a steady salary first, and become a writer secondarily. However, nothing a man does on this earth is without its compensations and its manifest debits. I would want to be a writer, yes—or perhaps a composer, for I had once hoped to become one—but I would no longer tell myself that it is possible to earn a comfortable or even a decent living by writing alone without the most painstaking and endless labors.

The writer lives in far more worlds than one, and his craft, perhaps more than most others, enables him to cherish the illusion of freedom longer than most men. But, once he is economically beaten, he dies in all his worlds just as readily as in that he shares with his fellowmen. So the manifest course would be to earn a living in some way apart from writing, and supplement that way with writing, which is always good for the soul and may be good for the pocketbook, too.

I would not now enter upon a writing career with the high hopes I had for it at 15. But I would not lessen my ideals a particle, and I would continue to hope, as I do today, that the time might come when I could find the occasion to write all I want to write without the drudgery of writing tripe for money. But is that not, on various planes, the dream of all mankind?

This concludes Mr. Derleth's series, "On Becoming a Writer."

The Art of Gathering Material

By MILTON LOMASK

A FREQUENT comment among editors is that many manuscripts fail not because their writers lack skill or ideas but because they have not mastered the art of gathering material. A knowledge of how to find facts, of which source among many possible ones will lead "fastest" and fastest to the "mostest" information is handy equipment for any writer, whether he is doing fact or fiction, limericks or recipes.

In a handful of articles, the large and venturesome field of research can scarcely be blanketed. What I hope to do is to present the *sine qua non*, the main research tools available to American writers and their use.

First, then, a look at the iffy question of how much research is enough research and at what I call the writer's check list, a five-step procedure for doing a complete research job for any type of writing. Subsequent articles will deal with sources of information in a good reference library, suggestions for writers who do not have access to such a library, sources outside the library, legwork, preparation and conduct of the interview, and tools and techniques of interest to writers working in the popular fields of science, crime, business, religion, and history.

To a fiction writer dealing exclusively with the contemporary scene, enough research may be little, perhaps none at all. Again it may be a great deal.

Stephen Crane was not yet born when the Civil War bled to its *dénouement* at Appomattox Court House. Years later, as a young man, he heard speeches and read articles extolling the heroic conduct of men on both sides of the conflict. He noticed that the only men who never talked of the glories of the war were its veterans, and he was seized with a desire to paint the war in its true colors, dramatizing the misery and heartache of the battlefield.

Since at that time Crane had never shot at any-

thing more precious than a pheasant, he had to get his material out of books. The result of his research, *The Red Badge of Courage*, was first published in 1895. Not until 1897, after service under fire with the Greek army, could Crane say to Joseph Conrad, "*The Red Badge is all right.*"

Crane did the formal research on this novel in ten days. To delineate another military campaign concluded half a century before, Tolstoy devoted almost as many years to gathering the material for *War and Peace*.

In a prefatory note to *The Caine Mutiny*, Herman Wouk says the character of Captain Queeg "was contrived from a study of psychoneurotic case histories." Dostoyevsky researched with such competence that a recent scholar refers to him as "a reader of genius." Practically all of Sinclair Lewis' novels and most of Dreiser's were based on prolonged reading, interviewing, and deliberate observation.

Certainly no fictioneer worthy of his salt trusts impressions blurred by time. At the very least he revisits old haunts if necessary, or re-engages in former activities. Observed Thoreau years ago:

"Of pure invention, such as some suppose, there is no instance. To write a true work of fiction even is only to take leisure and liberty to describe things more exactly as they are."

Among non-fiction writers, the saying is, "Get five times the material you need." A good rule of thumb for all writing. In writing as in war, ultimate success is achieved by the reserves. The four-fifths of the material you hold back support the one-fifth you reveal. They give your work authenticity and depth.

The rule serves another purpose. It suggests sensible limitations. "Five times as much" is good. "Ten times as much" is a waste of time. Kenneth Roberts tells us in his autobiography that to prepare one of his novels he gave himself the equivalent of three college educations. The average Roberts novel runs to 500 printed pages and cuts a wide swath in terms of incident and locale. For a work of this magnitude, infinite pains are indicated. For a lesser work, fewer "pains" will suffice. The diehard who does as much research for a "shallow" piece as for a "deep" one is verging on dilletantism.

Some writers like to research. Most, I suspect, prefer to get it over with. For their sake, I wish I knew a magic formula, but there is none, of course. There is no push-button method, and there is only one real shortcut: the possession of some systematic way of going about it.

What I call the writer's check list is based on a study of the research methods of a number of successful and highly productive authors. As the reader examines this description of it, his com-

Brought up in Iowa, Milton Lomask now lives in Connecticut, from which he contributes frequent articles to *Barron's*, *America*, *Better Homes & Gardens*, and many other magazines. He is co-author with Whitford Kane of two produced plays. Mr. Lomask bases much of his work on research—at present he is busy on an historical account of religious influences on the development of New England. He teaches a course in New York University, *Researching for Writers and Editors*, in which most of the students are professional writers or on the staffs of publishing houses.

mon sense will make the necessary reservations. Obviously this isn't the only possible method. Sometimes one or more steps can be eliminated or undertaken in a different sequence. The check list is what the phrase signifies, a yardstick against which the reader can measure his own research activities.

A concrete example may help bring out its five steps. You're writing, let us say, a profile of a foot policeman in a city of some 50,000 population. All research is an extended process of asking questions. First you ask questions of yourself. "What do I need to know to make this story of Officer O'Brien interesting to readers?" A reply presents itself promptly: You need all the information you can get about him.

But wait—! Not so fast. Good research consists of asking the right questions in the right order. The right question at this point is not "What do I need to know?" but "What do I need to know first?"

What you need to know first is something about police work in general: organization, ranks, duties, recent noteworthy developments in the field, etc. Every subject, no matter how trifling, exists within a larger frame of reference, and the best way to launch a job of research is to get an over-all understanding of this larger frame.

So you don't rush right off to Officer O'Brien and mull the interview by asking unintelligent questions. Instead, you ask intelligent questions of the nearest library, where you pull out the *Encyclopaedia Britannica* or a similar reference book and look up the word *Police*.

The principle is clear. No matter how ambitious the job is, work from the simple to the complex, from the broad to the narrow. You could start your "cop" study by reading *Police Systems in the United States* by Bruce Smith. Eventually you may wish to read this informative book, but it is unwise to begin with anything so detailed. Start with the most condensed, comprehensive, "superficial" information about the subject you can lay your hands on. Get the big view first. You'll then be in position to decide what details you wish to develop. To distinguish this phase of your work from the subsequent acquisition of more detailed background material, call it:

Step 1: Getting the Bird's Eye View

Having "aerial-photographed" the field, the next job is to determine your area of concentration, which in this case of course is the local police force, its makeup, problems, and what-have-you. To get this information, you need a list of publications, including, if available, the memoirs of a member of the force, copies of the police house organ, back issues of the local newspaper carrying significant material, the book of regulations at headquarters, and an organizational chart. In addition (and I am assuming that the writer wants to give his best to everything he does), jot down the name of a book or an article or two on police systems the country over. Locating and evaluating these titles comprise:

Step 2: Building the Bibliography.

You now know what information is available

and where to lay your hands on it. You can go on to:

Step 3: Reading.

This done, you are ready to interview Officer O'Brien, walk his beat with him, talk to members of his family, his friends, foes, and working associates. In short you are ready to check and supplement your background material by taking:

Step 4: Legwork.

With all material on hand, you can wind up your research with:

Step 5: Distributing the Material.

A simple method is to type your notes on cards bearing appropriate slugs. File these and any printed or mimeographed material (also slugged) in manila folders labeled I, II, etc., and indicate on a piece of paper which material is in which folder.

In *Writing on Life*, a collection of 16 of his profiles and how he did them, Lincoln Barnett says "the keenest emotion a reporter can have is 'to find he has stumbled on a new and uncharted area of knowledge.'" My impression is that any information new to the writer enlivens him and his work. In doing research, a writer looks for more than knowledge. He works with the hope that each added layer of knowledge will eventually transform itself into an added layer of feeling.

I recall an example of this years ago. A sophisticated aunt of mine came to spend the summer in the little Iowa farming town where I grew up. Aunt Sadie had lived in the capitals of the world. As we feared, she was bored at first. Then, to pass the time she joined the local garden club. I can see her yet, going off to her first meeting in a state of such horticultural ignorance that she could scarcely tell a pompom from a buttonhole. Two months later, she was ripping up billboards, pitting the landscape with azalea bulbs, and insisting that if each and every one of us would only plant one tree, wars would end, poverty dissolve, and the Kaiser (who was our enemy then) see the error of his ways.

What had happened to Aunt Sadie? She had acquired a new dimension of knowledge. It enriched her, and gave to everything she had to say more importance and more crackle.

I don't believe anyone can acquire information about a field he has not previously explored but what this same thing happens. Sooner or later, he becomes an advocate. He may not approve of the new field. He may become a Devil's advocate, in which case what he writes will take the form of criticism or attack.

The point is he will become enthusiastic pro or con, perhaps even fanatic. This is all to the good. The best writing is controlled fanaticism. And the best research is any deliberate effort by a writer to deepen that "felt life," as Henry James called it, from which his most worth-while efforts must ultimately be culled.

Other articles by Mr. Lomask on research for writing will appear in future issues of *Author & Journalist*.

If you want to see your rhymes in popular magazines
you'll get up-to-date know-how from ARTHUR FREDERIC OTIS in

Carpentering Light Verse

I. Idea, Rhyme, and Rhythm

THAT title, "Carpentering Light Verse," is deliberately chosen. It is my firm belief that nobody can tell anybody how to write. The urge is there, or it isn't. If you have it, you will write. In that sad event, all that the best-intentioned veteran can offer is counsel in the matter of carpentering. Certain ways of putting a verse together are better than other ways, in the eyes of editors.

Let's say you have written rhymes since you were knee-high to a pocket dictionary. You wrote them secretly at first, not counting that gem you put into the third grade valentine box. But of course that was a secret, too, until you gave yourself away to keep your rival from getting the credit.

Then, in an evil moment, a burst of creative pride prompted you to show some of your work to a good friend. You heard the fatal words, "That's better than a lot of the poems I've seen in the *Post*."

That did it. Your work was not only praised. It was called poetry.

Suppose this happened to you yesterday, and you are sure you ought to do something about it. All right, why don't you? If your wish is merely to see your lines in print, send them to your local weekly newspaper. Even if your work is pretty bad, the odds are that the editor will print it, particularly if you have chosen as a subject some local event, person, or landmark, like "Ode to the County Court House." He won't pay you for it, but you may be able to talk him out of extra copies to send to Aunt Mehitabel or Cousin Homer.

My scrapbook contains the first verse ever published over my name. It was titled, "Aunt Mary's Doughnuts," and it was very bad. Aunt Mary, bless her saintly memory, loved it, and showed it to her friends when it came out in the weekly *Optic*, to which my mother had surreptitiously sent it. But the doughnuts were far, far better than the verse.

There is no other stimulus to renewed effort, and improvement, like that of seeing your work in print, and knowing that others see it. If your local paper happens to be a daily, it may have a column that will welcome your verse.

Arthur Frederic Otis is one of the best-known American writers of light verse, his work appearing regularly in the *Saturday Evening Post*, *Better Homes & Gardens*, and many other mass-circulation magazines. He is author of a number of books. Mr. Otis is in the advertising business in Chicago but lives in one of the suburbs.

But if this is not enough—if you want to sell your verse—look it over critically before you send it to an editor. Look it over for idea, rhyme, and rhythm.

Ask yourself if the idea is fresh enough to justify putting it into verse, and to justify an editor in sending you a check for it. Is it something you have seen in print before, though of course not as well done as you are doing it? If so, throw it away and dig for a fresh idea.

Editors are bombarded with old ideas, week after week. The little boy's pat on the back which wasn't far enough down is a favorite. So is the scarcity of good places to sleep when night catches you on a motor trip, and men's aversion to eating by candle light, and the difficulty of balancing a plate of food on a knee, to name only a few of many thousands.

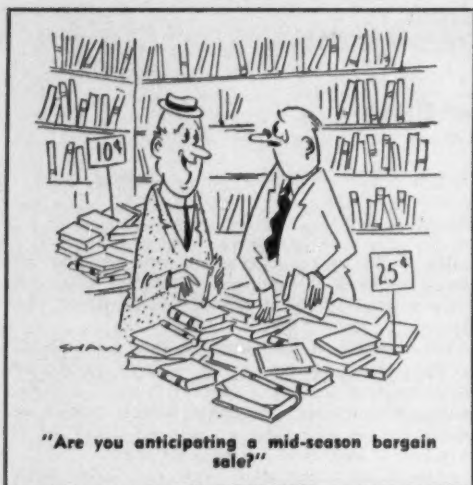
The *Saturday Evening Post* gets an average of 1,200 verse submissions every week, and prints perhaps a dozen. There aren't many new ideas. If yours is truly fresh and well done, it has a good chance of selling.

Where do I get ideas? Anywhere. It is largely a matter of schooling myself to recognize them when they come along. I get them from news stories, from remarks of friends, from mannerisms of my wife, from small events in my everyday life, from sayings and deeds of children.

I work in Chicago. One noon, as I was coming back from lunch, a car coming around a corner missed me narrowly. I decided it must be a common experience, and wrote it into a four-line verse. The *Post* bought it. On a trip, I was often irritated by the length of time it took one long truck to pass another long truck on a two-lane road, when I wished to pass both. I wrote a four-liner about that, and the *Post* bought it. But the one I wrote about always having trouble with sleeping places came back, despite my fondness for the rhyme *they can see and no vacancy*, which I loved. The idea was too much used, said the editor.

Read your verse aloud, where no one else can hear you, to see that the rhymes are honest. *Train and name, trust and fuss, dwell and felt* are not rhymes. *Train and grain, trust and lust, dwell and felt*, are rhymes.

Unusual rhymes will help sell your work, such as Richard Armour's immortal *bottle and lot'll* in his piece about ketchup. Or was it catsup? Georgie Starbuck Galbraith recently had a delightful verse in the *Ladies' Home Journal* in which she rhymed *glamour and damour*, which was a contraction of *damn her. Time and I'm, rule and you'll, fail and they'll*, are examples of a common device for trick rhyming. You will



think of others as you proceed with your carpentering.

But don't try to imitate the nonsense rhyming style of Ogden Nash. He has made his rhymes his own special trademark. Every editor knows them. And besides, if you write well enough to sell, you are capable of creating your own style without borrowing from someone else.

After you are satisfied with your rhymes, read your verse aloud again to see if it scans. That means to see whether each line contains the same number of syllables, accented in the same way, as its mate. You will find excellent examples in any issue of any good magazine that publishes verse. You don't need to know the names of the different kinds of feet and lines, stanzas and verse forms, to write musical verse.

James Whitcomb Riley was once asked by a friend of mine how he managed to keep such perfect lyric quality in his poems—did he know all about iambic pentameter?

"No," replied Mr. Riley, "I just listen to the drum beats."

If you have rhythm in your soul—if you are a good dancer—if you once held a union card as a trap drummer, which I did—many of your starts will be with the help of a musical phrase which suggests itself as a first line, or a last line. Here are a few which served me as openings:

Christmas is tinsel and ribbons and stickers,
Christmas is kindness of heart...

Say, what does one do about Christmas
When the boy of the house is away?

Catalpa blossoms always look to me
Like giant popcorn bursting in a tree...

Being thirteen is a nuisance, by heck;
Mother still washes my ears and my neck...

Let's scan a couple of old familiar verses for rhyme and rhythm:

Old Mother Hubbard
Went to the cupboard
To get her poor dog a bone;
But when she got there,
The cupboard was bare,
And so her poor dog had none.

The first line sets a pattern. The second line follows that pattern, syllable for syllable. *Hubbard* and *cupboard* don't look like a rhyme, but *cupboard* is commonly pronounced "cubberd," so it comes out all right. The third line sets a pattern which is followed by the sixth line. *Bone* and *none* are not a rhyme, but they were when the verse was written—*none* was then pronounced with a long *o*. Line four does not abide by the pattern of the first line, but this departure is permissible, provided the fifth line follows, which it does.

Little Miss Muffet
Sat on a tuffet,
Eating her curds and whey;
Along came a big spider
And sat down beside her
And frightened Miss Muffet away.

Here the rhymes are correct, if you admit the common pronunciation of *beside her* as *besider*. But check the fourth line against the first line, and you'll find it strays far from the pattern. *Little Miss Muffet* has five syllables. *Along came a big spider* has seven syllables. It could be remedied by changing it to *Then came a spider*, which would match perfectly. But of course the fifth line presents a problem in that it doesn't match the fourth line, its mate in the verse, nor the first line, which sets the pattern.

We can make the while thing scan by doing it this way:

Little Miss Muffet
Sat on a tuffet
Eating her curds and whey;
Then came a spider,
Sat down beside her,
Frightened our girl away.

Try it by tapping out the rhythm with your pencil. It works. But I doubt that it will ever replace the original version. On the other hand, I do not think the original version would ever have sold to a magazine editor of today.

You think your idea is fresh. You are satisfied with its rhyme and rhythm. Type it neatly, double-spaced, in the center of an 8½ by 11 sheet of white paper, making a carbon for your files. Put your name and address in the upper left corner. Enclose a stamped, self-addressed envelope, and send it to the editor of a magazine which prints verses of the same character and appeal. Good luck!

This is the first of three articles by Arthur Frederic Otis on "Carpentering Light Verse." The second will appear in the July issue.

Writing the Animal Story

By PAUL ANNIXTER

AS a very young man I took up a timber claim in a remote section of northern Minnesota. During the two years I spent there I began to write stories more or less as a pastime. They dealt with the animals, elements, and solitude I was up against on my claim. My claim never amounted to anything materially, but it was a gold mine to me nonetheless, because of the literary pay-dirt it opened up in me.

About the time I had proved up on my land I sold my first story. It was an animal hunting tale. And since then I've written and sold some 450 stories and novelettes, and two novels, covering nearly every magazine in the United States, Canada, and England. Some of these were straight human-interest stories, but I've always preferred the tale dealing in some way with animals, as offering a greater chance for uniqueness and innovation, and a different, deeper sort of heart quality.

My first animal story, called "The Glutton," was about a clash, physically and psychologically, between a man and a wolverine in a snowbound winter wilderness. I gave to the man all the wolverine characteristics of greed, gluttony, and savagery, so that he was pitted against an animal counterpart of himself. Because of the uncanny craft of the wolverine the man is unable to trap the animal or protect the last of his supplies from its thievery. In the end he sees himself as he is and laboriously tracks down the wolverine, and the death of the animal is the beginning of his own redemption.

I followed this story with others based on the matching of craft between man and animal. Not being an advocate of hunting, I usually created a strong sympathy for the animal in the story. Often I had the hunted animal win out by super cunning, or be given its freedom by the hunter. In some cases I had the hunter hunted, and sometimes killed, for I was always a true animal lover.

The neophyte writer having a love of and a fair working knowledge of animals, could do much worse than incorporate them into his work. This field of writing isn't crowded and isn't likely to be. For some reason few writers deem themselves capable of functioning in this branch of story telling, and of the few who do try their hand at it, only a small percentage achieve an artful proficiency in it. I think this is because good animal fiction calls more upon the imagination than regular story stuff, and it is there that the ordinary writer falls down.

Out of real love and sympathy comes proficiency in animal interpretation in fiction, it being really no harder to chart the reactions of animals in the woods than of men in the city. A study of nature at first hand as well as in books, enables one to give scientific accuracy to his deductions about animals. This plus schooled imagination is the recipe for the nature story writer.

My pet aversion in the human species is that prosaic unimaginative person who raises the cry of nature faker at the very sight of an animal story and who can never believe anything to be true about animals that goes contrary to what he has seen with his own eyes, or the way in which the average run of animals behave. But happily you cannot predict all animal conduct from the average run, any more than you can chart all human behavior from truck drivers. There is more of the animal in humans than we fondly supposed (prior to this atomic age, for instance) and much more of the human in animals, thanks to the wonderful interrelation being furthered by science and literature.

These scoffers turn a canny analytic eye upon the man temerarious enough to write about wild animals, giving him the feeling one has when telling certain people about one's dreams. "Where do you get all this stuff?" they sneer in effect. "I suppose you crawled about in the woods and saw it all happen?"

The answer is, Where does any writer get his stuff? How does he know what made his debutante, housewife, or business man tick the way he did in his story? Did he eavesdrop on all his characters and write down what they said? Of course not. The character I have mentioned, however, may forgive a writer his imaginative license with human characters, but not when it comes to animals. To him the nature tale is absurd. He is immune to whimsy, immune to imagination, dead against a writer's probing into the psychology and reactions of contemporary animals.

At the present time I find myself in a strange position, practically the last of the so-called ilk of animal story writers still functioning in the field. Back in the thirties I had a great deal of competition, for those were the years when the straight animal story was in flower, so to speak, from a commercial standpoint, at least. I was perhaps the youngest of this particular school. There was F. St. Mars, Charles G. D. Roberts, H. Mortimer-Batten, Samuel Scoville, Jr., H. Ravenel Saas, Hal G. Evarts, Edison Marshall, and Alexander Sprunt, all writing animal tales by the score, more or less in the old Rudyard Kipling tradition. But one by one all of them have died or turned to other fields. I still carry on by preference, basing most of my fiction still on human and animal interrelations, to the scorn of certain critics, whose favorite cuts at me are to the effect that I am unaware story trends have changed.

Yes, the trend has changed, again and again, but so has the animal tale, which, I venture to predict, will go on changing with succeeding generation but will not "pass out" as many other forms of writing are doing.

ANIMAL STORY DON'T'S

Don't write animal tales without any human characters. They might be excellent stories, but they would have little chance of selling.

Don't attempt writing animal stories unless you are a real animal lover, for only out of love come animal insight and attunement.

Don't have your animals talk in stories. Such stories would have to be done in an extremely clever and original vein to sell.

Don't sentimentalize over animals. Get to the reader's heart through the actions of the animal itself.

Don't cleave too rigidly to naturalistic fact. Merely have a sound basis for what your animal characters do and let your imaginative story faculty have sway.

Don't tell "about" your animal characters. Show them doing this and that instead of thrusting yourself as a writer into the picture by explaining.

Don't give animal characters super emotions and reactions that should be reserved for humans. When subtle or complicated reactions must be given an animal, base them on some solid, well-learned bit of training or habit to keep them on the ground. The anthropomorphic is pretty much taboo editorially.

Don't fall for the professional hunter viewpoint. Champion the preservation of wild life and let your animal characters win out over the human in craft and wile.

If you have a flair for stories of wild animals it would be well to stick with it. There are many writers doing stories of domestic animals but the really good wild-life tale is a rare quantity.

It is safe to say that one of the most vital innovations American literature has undergone in the past generation is the intensive development of animal psychology fostered through the medium of the story. No other form of literature is quite so basic and fundamental, for the animal tale marked the beginnings of all literature. More and more animals are figuring in ways never before dreamed of on the creative screen of the story world. The ape, the tiger, the elephant, the dog, and all their kind are being dealt with in the story of today, finding actual expression as personalities and individuals, heroes and co-workers.

In the magazine world at present, the straight animal story without human characters has very little chance. Sally Carrigher, a recent *Saturday Evening Post* discovery, is perhaps the only exponent of them just now. Very few stories come from her pen and they are of a special genre, painstakingly searching as to natural history detail. Other slick publications will not consider an animal story now unless it is a three-ply tale, so to speak, cleverly linked with a human drama or love story, and high-lighted with humor or some appealing philosophy. This is a large order; however, if the other elements are artfully present, the wholesome and genuine flavor of nature and ani-

mal life is highly appreciated editorially, like the perfect seasoning of a stew. The genuine nature touch is, and will continue to be, precious. Editors and readers alike relax and expand when exposed to the real thing, after a surfeit of triangle love and big business stories, and the general flood of who-done-it's, which remain willy-nilly the modern must's of the magazine world.

The animal tales I have written in the past two or three years have all been perforce three- or four-ply tales, including a running love story between the main characters, a dramatic situation involving humans and animals, and a strain of humor and philosophy in the telling throughout. Some good animal incidents involving hunting or trapping woven into such a combination form the element that lifts such a story quite out of the ordinary slick telling. Such a story usually finds a ready market.

The plot of my recent slick story, "Last Cover," in *Collier's* (August 30, 1952) is a case in point. This was the story of the love of two boys for a tame fox. One of the brothers was quite ordinary; Colin, the younger boy, was an artist in the making; his love for the fox is like his very life. In time the fox takes to chicken stealing, returns to the wild, and finds a mate. Colin searches for the fox during the weeks that follow, finds him and renews the old association. Finally the farmers of the region band together to hunt the fox down. All that days the boys listen to the hounds and horns as the hunt goes on.

Toward dusk the fox works a trick and eludes the hunters. Colin walks down along the stream to a secret pool where months before he had seen the fox hide. Out of the tail of his eye he sees the fox is hiding there in the water with only his head showing amid the leaves and driftwood. He turns to find his brother also standing in the shadows. Each knows the other has seen the fox, but they do not speak of it as they walk away. Later Colin draws the picture of the pool and the fox hiding there and shows it to his father who has long held out against the boy's becoming an artist. The father is won over by the sheer craft of the picture and later sends Colin away to study art.

I ended the story here in the first version and called it "The Secret Place." The editor of *Collier's* did not go for this, however. His word was that it was just another animal tale not particularly unusual.

I rewrote the piece, stressing the fey and sensitive quality of the boy Colin, telling the story in first person through the other brother. I had Colin die young in the present war, but not until he had won fame as a painter. His last and most famous picture, called "Last Cover," depicted a young soldier hiding from the enemy amid dense leaves and branches as the hunted fox had hidden years before. In fact, the same title might have applied to both pictures, and the remaining brother always sees in "Last Cover" the face of a hunted fox instead of a man. I sent this version back to *Collier's* and it was immediately accepted. Another dimension had been added to the story which made it something special as an animal tale.

The tricks of getting and writing True Crime Stories

By THOMAS THURSDAY

YOUR financial success in writing for the so-called fact detective magazines depends entirely whether you go in for the trade retail or wholesale. The retailer (meaning if you stick to your own home town for cases) may get slim cash. You may not average two cases a year. If you are a tyro, or beginner, the best you can get is about \$125 a story, with an additional \$5 for each photo of the crime participants, paid on publication. Altogether, you can practically depend on approximately \$150 for each yarn, including the pics.

If you live in a town where there is no competition—which I doubt very much, what with the remote control writers buzzing like carrion buzzards after every corpse—you might get some editor to appoint you his contact man in the vicinity. In that event, you can put your thumb to your nose, and let your four fingers wave like Kansas wheat in the breeze at the scavenger scribes who sneak cases out of your home-town territory. Here in Miami, where I have been associated with the P.D. for nearly 30 years, we count that time lost when some bright boy from out of town is not tossed out of the detective bureau on his rear-housing. We are tired, bored, and disgusted with the treatment received by both the phonyizing of the facts and the stupid and outrageous manner in which officials on the case are presented.

Your fact book editor is in your hands. He depends upon you for the facts. You may kid him on one phony tale but you had better stay away from his door when he learns the truth. Each editor, and of course publisher, lives in constant fear of libel. They have been stuck for hard cash, thanks to some unscrupulous hacksmith who wanted to earn a fast buck. Some years ago a magazine chain paid off about \$2,500 to a gentleman who

was irked to learn, via reading one of its magazines, that he was not only dead but had been electrocuted at Raiford state prison.

His speed getting to an attorney, who in turn galloped to the publisher with the facts, was not only fast but profitable. The sad part of all this is that the publisher is the innocent goat. Asking the average crime writer to pay off the libel is like trying to stop Niagara Falls with the palm of your hand. The fact that the writer has to sign an affidavit, taking all responsibility for the truth and accuracy of his story, is a useless and empty gesture. It is the publisher that the court holds responsible for the damage, not the hack who hewed the hokum.

Well, so you want to write true crime stories, and would like to know how you start. You start, and you finish, in your police headquarters. You can, of course, get your facts from the newspapers and also some photos. But I never depend on such because the facts are not always accurate and the photos do not compare with the shots taken by the boys in the criminal bureau of identification. The ID lads get there first and they get the best shots. What's more, they are official and one official pic is worth two of any other kind.

So, drop in and see your chief and his associates. You will be surprised to find how smart some of the so-called dumb cops are. Once you get into their confidence, you will become the fair-haired boy in that department, and that means you will be protected against the remote control birds who swoop down and alight on your home-town prey. Meantime, let's start story chasing:

Assume that Oscar Lighthouse, much enamored with Susie Clunker, learns that Susie has been triple-timing him with one Hosea Gayblade. Oscar does not like any man to poach on his personal

MAKE 1953 YOUR SUCCESSFUL YEAR



There's a BETTER WAY to gain writing success. I offer the kind of help every serious writer wants . . . individual corrective criticism and coaching; collaboration, revision—even ghostwriting.

PLUS MARKETING

The "Proof is in the Pudding" as the old adage says. Try my help and get that "Happy glow of satisfaction." Write for complete details.

Talent Quiz & Analysis \$1.00

My exciting book of MODERN WRITERS \$3.00

No consultations without appointment

Phone DU9-8967

Mary Kay Tennison

Authors Agent & Counsellor

2312 West 8th Street, Los Angeles 5, Calif.

Exceptional Novels, Short Stories, Plays, and Articles marketed. Unestablished writers assisted. Typing service.

Scripts for Stage, Films, Television given special attention

CHARLES G. CHUPET

LITERARY AGENT
(Yale Drama School '29)

5657 Sunset Blvd., Hollywood 28, California



NON-PROFESSIONAL WRITERS

whose stories are not selling need editorial revision of their scripts. Twenty years' editorial experience qualifies me to give expert assistance with stories or books. I help writers make sales. I can help YOU! FREE READING AND REPORT ON SHORT STORIES. Special courses in Short Story and Article Writing. Ghost-writing of books, stories and special articles.

MAITLAND LEROY OSBORNE

23-A Green Street Wollaston 78, Mass.

SECRET OF THE

BEST SELLER

"HOW TO WRITE A BEST SELLER." Step by step. Reveals everything. 64,000 words. \$3.50.

"THE TREASURE-CHEST OF MATERIAL FOR BEST SELLERS—From B.C. down to the Present." 18 years' research. \$3.50.

Both Books by **Maravadi El Krishnar**

OLYMPIC PUBLISHING COMPANY

1912 Lincoln-Park-West, WA-5 Chicago 14, Ill.

FREE!! MSS. DELIVERY (and pickup)

to any TWO PUBLISHERS you choose ABSOLUTELY FREE! Saving you \$6. NO OBLIGATION THEREAFTER.

MANUSCRIPTS TYPED, All Forms

SPECIALISTS IN BOOKS, PLAYS, STORIES

EDITING & GHOSTWRITING, All Forms

FREE BOOKLETS.

WRITERS SERVICE, Dept. AJ.

7 East 42nd St., New York 17, N. Y. MU 7-5690

GHOSTING ALL KINDS OF MATERIAL

Let Me Write It For You
Speeches Stories Plays Skits

WALTER DEAN

111 Hitt Street Columbia, Mo.

CASH FOR FILLERS

"PEN MONEY" lists over 400 paying markets for fillers, brief items, and "shorticles" of all types, besides presenting instructive articles on how to write salable filler material. Published quarterly. Send 50c for sample copy.

A. D. FREESE & SONS
Box A, Upland, Ind.

preserves, oils up his 12-gauge shotgun, sawed off, and goes forth and blows off Susie's foolish head. If you are not in headquarters when this call comes in, one of the boys in the ID bureau will give you a buzz at your home, even pick you up, and together you go to the scene. When the ID boys take the fingerprints and the official police pics you will have no trouble in getting them to shoot a few extra-special shots for your story.

Here we have what the French call a crime of passion. At the time of the murder, no one suspects Oscar, which is a good thing for your tale. Subsequent investigation by members of the homicide bureau reveals that Susie was quite a charmer and had more boy friends than Queen Elizabeth and Madame de Staël. This makes for much clue-chasing and you have no idea how editors crave suspense, complete with false clues and even arrests. This type of story, incidentally, is what all editors like above all others. The correct time at all crime books is now sex o'clock, and if you can get a few pics of the departed charmer lying on a bed, semi-nude, both editors and readers will drool like a starved rat in front of a cheese factory.

While the crime is still hot, you write or, better, wire the editor of your choice, and tell him you would like to file on the case. He may receive other wires or letters, from the remote control boys, but since you are on the scene, you will get the assignment. Once you get the editorial nod, you may consider that your story will receive the first look-see. But if your tale is a punko, it goes back to you with a buxom bounce and the next story gets a hearing.

Perhaps I should interject here a few book tools of your new trade. Since I suspect that most of the fact writers never even heard of such tools, you will be able to write more convincingly if you get copies of (1) *Modern Criminal Investigation*, by Soderman and O'Donnell; (2) *Homicide Investigation*, by Dr. LeMoyné Snyder and (3) *An Introduction to Criminalistics*, by O'Hara and Osterburg. With such information, you will know what you are writing about, and thus not make the ridiculous errors found in the average fact opus. And now, let's get back to our crimson excursion:

THE murder makes the front pages of the papers throughout the nation. The more sensational rags will dramatize it out of all proportion. You pay no attention to any newspaper fla-fla. Why should you? You are on the scene and have eyes and ears. You find that no one has seen Oscar Lighthouse at the scene of the crime. In fact, for a dope, he has been either clever or just plain lucky. But several other boy friends become quick members of Suspect-of-the-Month club. For instance, Mike McMoron is apprehended and admits that he knew Susie very well. Moreover, he further concedes that he was with her just before the murder. "Me and her were having a few drinks in Pat's Pavilion of Joy," he tells the detectives. "But, so help me, God, I ain't never touched her!"

Several days pass. The papers, as usual, would like to know what the dumb cops are doing about that horrible murder. The public, knowing nothing of the problems of police, begin to wonder if any one is safe in town, and can you kill and get

AUTHOR & JOURNALIST



away with it? Police are used to such press and public oatmeal and lap it up with cream. Nevertheless, Mike McMoron is booked for investigation and tossed into the can.

Now we have one strong suspect and a few more won't hurt the suspense of your story. So the police corral two more boy friends of the vivacious and vigorous Susie Clunker, but each disclaims any knowledge of her sudden and severe passing. All the same, the two suspects are given a place in the clink, booked for further investigation. It then develops that Susie had been married four times or maybe more. Here we have something that the average crime magazine reader will work his jowls over. A nationwide search begins for the latest in husbands, as the detectives have discovered that Susie was not divorced from this gent. The boys cannot afford to overlook a single possibility.

Thanks to the detectival discernment of police in, say, Kneecap Center, Ark., they locate husband No. 4. "Who, me?" he says. "You must be kidding! I left Susie six months ago and ain't been near her or Miami in all that time!" He has what they call an iron-clad alibi—although there must be other types of alibis—and so they mark him off the suspect list. Meanwhile, the papers are wondering what is the matter with the detective bureau and the boys in the DT read the attacks with the same mood they scan the comic sections.

Now comes the dénouement, which only means end. Oscar Lighthouse, the actual killer, gets tanked upon the stuff that makes a man of extinction, wanders into a little one-horse mission, and listens to the hymns and the sermon. When the reverend calls upon the sinful to stand up and confess their unholy deportment, Oscar staggers to his feet and tells how he killed Susie. (This never has happened in any story I had the chance to write, but I wish it would. So do my editors.)

Now your case is practically complete. All except conviction. No editor will take a tale unless it is in what they call the public domain, meaning supposedly free from libel, etc. So Oscar will first have a hearing in a justice of the peace court, which is a waste of time, since it overlaps other judicial agencies, and if he is held for murder in

Authors of Books

give your book a chance
A Complete Publishing Service
at Low Cost!

- We offer you:
 - Publication with prestige.
 - Complete art and editorial work.
 - Author promotion through newspapers, critics' reviews, catalogs, and direct mail.
 - Sales through wholesalers, bookstores, to libraries, and direct.
 - Fiction, non-fiction, and juveniles.
- We publish, not just print—
- Write us about your book.

Midwest Pub. Co. THE HENRY BLDG.
ROCKFORD, ILL.

ALL TYPES OF FICTION WANTED

Complete editing service by author and editor with national publishing house experience; collaboration with authors seeking publication; revision; specialists in historical novels. Marketing. Chicago and New York contacts.

Present market need: Adventure stories for boys and girls.

CREATIVE ENTERPRISES

Box 1970

Chicago 90, Ill.

EXPERT TYPING SERVICE

25 Years' Experience

Manuscripts neatly typed in pica or elite type, 20-pound bond paper, with one carbon, extra first and second sheets, minor corrections. 40 cents per thousand words, plus return postage.

KAYE TYPING SERVICE

Box 389

Grove City, Pennsylvania

WE SELL SHORT STORIES, BOOKS, PLAYS, ARTICLES.

33 Yrs. As Literary Agents—Beginners Welcomed

Poetry also considered. Editing, revision, honest criticism. Personal representation for established writers. For information and references write to:

ANITA DIAMANT
The WRITERS' WORKSHOP, Inc.
280 Madison Avenue, New York 16, N. Y.

GET YOUR FREE COPY OF "BYLINES & CHECKS"

A newly published folder which contains much valuable advice for non-fiction writers, plus full data on Ronald J. Cooke's course in Non-fiction writing. Write for your copy now.

THE NON-FICTION PRESS, P.O. BOX 1008,
GLENDALE, CALIFORNIA

**SELL IN THREE MONTHS
OR MONEY BACK**

**IF YOU CAN WRITE CORRECT ENGLISH—
YOU CAN WRITE JUVENILES . . .
AND SELL WITHIN THREE MONTHS.**

In past years I have sold some 3000-3500
stories . . . articles . . . serials . . . series.
Now I'm teaching it.

ALSO CRITICISM AND COLLABORATION
Write for Terms and FREE pamphlet
"Fundamentals of Juvenile Writing"

Juvenile Books Manuscript Criticism a Specialty

WILL HERMAN

Room 328

7016 Euclid Ave.

Cleveland 3, Ohio

MANUSCRIPT TYPING

First Aid to Writers
Fast — Accurate — Near
50c per 1000 Words
Minor Corrections
One Carbon if desired

MAUDE B. TABER

R. D. 3

Amsterdam, N. Y.

**TWELVE BOOK SALES TWENTY-SEVEN
MAGAZINE MARKETS!**

That is my sales score. Would YOU like to have my knowl-
edge of how to write SALABLE fiction? In my COLLABORA-
TIVE course, you learn by comparing your work with mine.
I WRITE WITH YOU. WE ACTUALLY WRITE STORIES
TOGETHER.

ZACHARY BALL

Box 455 — Little River

Miami, Florida

\$149.50

100 copies 40 page Poetry Book
60 - 90 Days Delivery

TRIANGLE PUBLISHING COMPANY

P. O. Box 1564

Dallas, Texas

YOUR NAME AS AUTHOR

on a professionally ghost-written book or story means per-
sonal satisfaction, prestige, often a substantial profit—and
may start you on a successful career as a writer. Detailed
information in regard to a reliable, long established ghost-
writing service with many regular clients sent on request.

OSBORNE LITERARY SERVICE

23A Green Street

Wollaston 70, Mass.

MANUSCRIPT TYPING

50c Per Thousand Words

Work Guaranteed to be Accurate and Neat.

Price includes: Minor corrections; one carbon copy,
if desired. Also, extra first and last sheets.

21 Yrs. Typing Experience

HELEN M. MYERS

121 S. Potomac St.

Waynesboro, Pa.

the first degree, will be bound over for the atten-
tion of the grand jury. This G.J. will probably
pin the first degree murder charge on Oscar, and
then he is arraigned before a criminal judge and
a trial date set. But as soon as the J.P. court and
the grand jury charge him with murder, you are
free to carve out your story.

How do you carve it? Well, you know the style
of the magazine you are to write for, so all you do
is follow copy. Don't be too original, because the
editor may have to open some long-dormant brain
cells and he will get all frustrated. You will find
that the chief duty of some editors—both fact de-
tective and others—is to clip the wings of your
imagination and make you safely stupid, like them-
selves. Think nothing of it; give them what they
think they want and gather the gelt.

You might also add lustre to your tale by get-
ting the chief of the homicide bureau to go for the
byline, which makes it very official. Time was
when many of the magazines paid \$25 extra for
this byline stuff, but lately they have forgotten all
about the added honorarium. I used to get it and
pass it along to the byliner. Nowadays I don't
trouble too much about the official name because
the magazines forget to pay for it.

Another item that you should observe carefully
is the rights to your story. Most of the crime
books will send you a check, with a load of loose
lingo printed—in very small type—on the endorse-
ment side, stating that they are buying all rights,
lefts, or maybe the middle.

You can't blame the little lads for trying but I
like to keep all rights, except what are known as
First American Serial. Then you have a chance,
a very slim one, of selling the tale to radio and
TV, and to a few foreign markets. But if they
insist on all rights, let 'em have them. I person-
ally know 56 ways of beating that rap, and some day,
when the editorial bias and publishers ain't look-
ing, I'll tell you how it is done.

The main market, of course, is the various fact
detective books. But the market is bigger than
just this. Many other non-crime magazines, such
as *True*, publish one crimson case per issue. This
goes for most of the other male books, such as
those published by the Martin Goodman house.

Even the pulps print both short and long crime
tales. When you can't peddle your work to the
fair-paying markets, and feel like giving it away
for one cent per word, shoot it to them. They
don't use pics.

WELL, nice meeting you. If I can be of further
service, you may write to me care of Mr.
Crawford, who edits this magazine, or buzz me di-
rect: Box 707, Main P.O., Miami 4, Fla. All males
who forget to enclose a stamped, self-addressed
envelope for reply, will have their toupees shot
off. Females who think sweet words will make me
forget the absent stamped envelope, will have
their hair-dos turned into hair-don'ts. *N'est-ce-
pas, mes enfants?*

*This is the second of two articles by Mr. Thurs-
day on fact detective writing. The first appeared
in the March issue.*

AUTHOR & JOURNALIST

Don't Forget Your **READER**

An authority on the comics points out an error made by beginners in other writing as well

By EARLE C. BERGMAN

MY work with beginning writers, trying to break into the comic books, has proved that they fail to see their stories as their readers will see them. This same fault undoubtedly appears in all their fiction writing. Their stories are mechanical and contrived, like puppet shows with the puppeteers (authors) pulling the strings attached to each character.

The beginner can correct most of his errors if he learns to be more objective about his material. He has to see the mistake before he becomes aware that he has pulled a boner and that he should do something about correcting it. To be more objective about his story, he must forget his rôle as the writer and remember to assume the role of a reader of the story.

If the beginner sees his story as it would appear on the pages of a comic book, he automatically has to see himself looking at those pages. He then becomes objective enough to spot the errors he is making. Or, if he can't associate his story with the comic books, he should try to see his story on a stage with himself as a member of the audience watching that story unfold.

Sure, there is quite a difference between a stage play and a magazine story. For one thing, the playwright has painted SCENERY for his play but the fiction writer has to paint his scenery with words.

As an experiment, suppose we try to put a magazine story, *as is*, on a stage. This means that we do not have painted backdrops or scenery props for the story.

The curtain goes up! Now what do we see and hear?

Does the author come "on stage" to give a long-winded description of the scenery for his story? Of course not. Still, many beginners tax the patience of their readers by making them wade through overlong paragraphs of descriptive narration before their stories actually begin.

In order to present the magazine story, on stage, we know that:

1. The scenery has to be painted for the audience.

2. The audience will become bored if their attention is focused, for any lengthy periods of time, on a painter (the writer) as he works on stage painting the scenery for the story background.

How do we keep the audience from paying too much attention to the painter-writer? Wouldn't the logical answer be: Make the audience focus their attention on something else on the stage? And wouldn't that something else be the characters in the story?

We can now see, from our seat in the audience, that our attention should center on the characters and what they are doing—as the painter-writer paints the scenery.

As we watch those characters, do they seem to jerk and bounce around like wooden puppets? Although the author isn't really on stage, we can see him pulling the strings to move each of those characters. What is at fault here?

Isn't the illusion of reality missing?

When you see a puppet show—with the strings

THE OPPORTUNITY OF A LIFETIME

You will become a selling writer if I take you in my limited group of writers, or it won't cost you a penny! If you have tried "systems," "plans," "courses," etc., without success, write for my pamphlet which gives details of this unique offer. One hitherto unpublished writer, working under my supervision, SOLD MORE THAN 100 STORIES within a four-month period. Here is a record no other teacher, school, or agency can approach. **Send for the pamphlet today! It is FREE and puts you under no obligation.**

DEVELOPING A LITERARY IMAGINATION A Training Program

Every writer must use and develop his imagination. Literary imagination can be developed in the normal mind, just as a limb may be developed by exercise. A few short weeks of honest, daily work as outlined in *Developing a Literary Imagination*, will spur your imagination and enthusiasm. You will discover untapped sources for story material. Your writing will be vivid and alive, and—most important to you—your manuscripts will become salable.

"The finest piece of writing instruction I've seen in years," says the author of a dozen published books. "Exceptionally stimulating and helpful. . . . Wish I had it years ago," says another of the many hundreds of satisfied users of this psychologically sound and tested training method.

To make this training program accessible to all writers, I have set the price at \$1.00 a copy.

GEORGE KELTON

MALIBU 1,

CALIFORNIA

leading upward—you know that the puppets are not moving about under their own power. But suppose you saw the same puppet show—without the strings leading upward! You would then get the feeling, or illusion, that the puppets were moving about under their own free will and more like real people.

We now know what must be done to create the illusion of reality for a story. The strings—or author's manipulation of characters to fit his plotting—must be hidden from the audience. How does he do this?

He uses good motivation and characterization for each of his story characters.

Let me use a story incident, from a student's manuscript, to show you exactly what I mean.

The story hero, in a railroad station in a large city, goes to one of the redcaps and asks what time it is. The redcap tells him. The redcap, carrying two bags, looks very worried. The hero asks about this. The redcap says his wife is due to have a baby any minute; he can't find the young lady who owns the two bags, get rid of them, and hurry off to the hospital. The hero takes the bags, meets the girl, etc.

The strings are showing in the above. It's obvious that the writer wanted the hero to meet the girl through the use of the redcap. But the characterization of the hero and his motivation are weak and unconvincing.

You say the hero had a reason for meeting the redcap?

His asking the time would not be "logical" motivation. Wouldn't he have a wrist watch or a pocket watch? And if not, or if it happened to be out of order, isn't there always a big clock in large railroad stations? Furthermore, it would be too coincidental for the hero to go to that particular redcap at precisely the right TIME to meet the girl.

Now suppose we revised this incident as follows:

The hero, watching the redcaps hustling around, spots the one who has his bag; goes to him; hears the redcap's tale of woe; says he'd like to help but hasn't the time; grabs one of the bags; hurries off toward the cab stand and then discovers he has the young lady's bag. He goes back into the station; finds the redcap gone; looks around wondering how he is going to find the right young lady; and then sees a young lady who seems to be looking for someone.

She sees him, and asks, "Do I have your bag?"

He says, "Yes, I think so."

She slaps him and says, "You stinker!"

She rushes off with his bag and he rushes after her with her bag. He climbs into her cab just as it starts to pull away from the curb, they talk, etc.

In this second version, the strings aren't too obvious.

The hero has a definite reason for going to THAT particular redcap. And when he discovers he has the wrong bag, he has good reason for going back into the station.

In the meantime (which the hero will learn about later on) the girl has found the redcap; asked for her bag; learns it's the wrong one; hears the redcap's sad tale; feels sorry for him (because of the baby angle); and sore at the lug (the hero) who refused to help the redcap and who (from her point of view) caused the mixup in the first place.

So, when they meet, she has ample motivation for calling the hero a stinker, slapping him, and hurrying off without realizing she still has his bag. The hero dashes after her because he is still motivated by a desire to get his bag and also motivated by a desire to learn why she slapped him without reason—from his point of view.

Now let's look at the characterization.

As a member of the audience (readers) did you notice that the hero, in the first version of the incident, did not act as lifelike as he should? He seemed to be an adult Boy Scout who has nothing better to do than hustle about the station helping old ladies find places to sit, minding snotty-nosed kids for mothers who have to go pull up their girdles (or is it down?), and doing sundry other good deeds.

It is obvious to us (the readers) that the hero is the writer's creation of a character (?) and not a type of person we are likely to know or meet.

In the second version, we can see that the hero acts more like a human being. He has, like all of us, problems of his own. He would think and feel that they were more important (to him) than the redcap's problem. So he simply acts accordingly.

And while we are still giving these two bits of story material our attention, let me point out another major fault in beginners' manuscripts.

They lack conflict!

In the first version, hero meets girl and everything is just hunky-dory. As part of the audience, our interest in this would be just about nil because we do not see any conflict.

The second version, although far from being masterful plotting, does have a spark of conflict. What produced this?

Isn't it there because the hero does not get the bag immediately? No pun intended.

For some reason, the beginning author doesn't realize that good conflict comes about when two forces, of almost equal intensity, clash!

He usually puts himself in the hero's shoes, gives him a problem, and then lets the hero solve the problem too easily. If the author remembers to

Articles Sell Better Than Fiction

I've sold 'em up to 12¢ a word to NATION'S BUSINESS, SUB-DEB, AMERICAN BUSINESS, CHRISTIAN HERALD, PHYSICAL CULTURE, EDITOR AND PUBLISHER, AMERICAN FAMILY, also to men's, women's, outdoor, religious, juvenile mags, etc. Reading fee: \$1 a thousand to 3,000 words. 50¢ per 1,000 thereafter.

JOHN T. KIERAN

1604 Vermillion

Danville, Ill.

WIN PRIZES

CONTEST MAGAZINE, the leading contest hobby publication, lets you in on how to win! Each issue lists scores of lucrative competitions open to everyone. Presents winning tips from winners, judges and experts. 50¢ a copy, \$4.50 a year. Contest Magazine, Dept. D, Upland, Ind.

put himself down there in the audience, he will see that the villain must oppose the hero. The author then understands that he must also put himself in the villain's shoes. Then, when he is plotting his stories, he will learn to assume both rôles and produce the following:

The (writer) hero makes a plan to solve a problem and puts that plan into action. The (writer) villain has a plan to get something he wants, which conflicts with the plan of the hero, and puts that plan into action. The two plans clash! The (writer) hero tries to overcome the new difficulty now in his path. The (writer) villain sees the hero trying to do this and counteracts it by throwing another monkey wrench into the hero's plans. This goes on and on, with hero vs. villain, until the end of the story.

Now, as a member of an audience, would this seesaw conflict between hero and villain hold your interest?

Certainly.

The beginning writer, when he tries the comic book field, seldom makes one of the most common mistakes made by new writers. This error is: Author intrusion.

Suppose our author is presenting a story incident, in fiction form, in which a husband and wife are sitting in the living room talking about Tommy. The dialogue jumps back and forth between husband and wife. Then the writer suddenly remembers that the reader doesn't know who Tommy is and we see:

Tommy is their five-year-old son.

Now that the reader knows who Tommy is, the author goes on with the dialogue between husband and wife.

If you put this bit of story material into comic book format, you would have several picture panels showing the husband and wife together, talking. Then you would have one panel, with the husband and wife seen in it but they would not be talking. For this panel you would have to instruct the artist: Please draw a picture of me, here, because I have to tell the readers something. My dialogue will be: Tommy is their five-year-old son.

I'm sure you realize why the beginning comic book writer seldom makes the mistake of author intrusion. He learns that when he wants his readers to "get" certain story information, it must come to those readers indirectly, through the dialogue of the characters, or by other means, and never directly from the author.

By the same token, it would be rather silly—if you see your story on a stage—to see yourself rushing out to tell the audience something and then rushing back offstage again.

SO why don't you test what I've had to say, here, on that story you're writing now? Or on the next story you write. See it up on that stage, or see it on comic book pages, or see it as though you were watching it on your TV screen. Pick any of these forms and it will help you become more objective toward your story material.

You'll learn not to forget your readers. You will be seeing your story as they see it. And you'll begin to see the mistakes you are making!

MAY, 1953

LEWIS CARROLL

PAID FOR PUBLISHING ALICE IN WONDERLAND

Why shouldn't you? Yours may not be a Carroll masterpiece but if it's publishable and marketable, why not have the satisfaction of giving it a try? We can handle the details, from printing to marketing.



DIRIGO EDITIONS, Manchester, Me.

THE OSBORNE LITERARY SERVICES

"Where words are built into profits"

Offers you professional guidance to profitable writing with collaborative criticisms that are returned within the week. One client writes: "The last article you criticised for me sold to Woman's Day for \$150 — my first sale!" Rates: \$1.25 per M. \$4 min. per script. No Charge for second reading. Novels a specialty. Mkt. evaluation each Script. Write Geo. M. Osborne. 3898 Chase Street Denver 14, Colo.

THE OLDEST WRITERS' SERVICE

Established 35 years.

Manuscripts criticised, revised, typed, marketed. Special attention to book manuscripts. Poetry.

Catalogue on request.

AGNES M. REEVE, CRITIC.

Dept. J

Franklin, Ohio

FRIENDLY, EXPERT HELP

What every writer needs. 25 years satisfactory service; worldwide clientele. Modern methods. Editing, revising, rewriting, ghosting, instruction; books, stories, speeches, articles, poems, fiction, non-fiction, text books. Each properly typed when ready. Free carbon on white paper. \$1.25 to \$1.75 a thousand word average. Minimum \$6.50.

IRMA A. GWIN-BUCHANAN

(San Francisco 1918 to 1943)
2140 Empire St., Stockton 5, California

I'LL DO IT FOR YOU

Sick of rejects! I have ghost-written millions of words of stories, articles, books for hundreds of satisfied clients. I may be able to help you see your name in print and make money on your raw material. Reasonable rates. Particulars FREE. Also Slant Chart & Best Plot Formula.

WILL HEIDEMAN

P. O. Box 146

Dept. A

New Ulm, Minn.

I am temporarily suspending my agency. All material is being returned. I expect to reopen in three months at which time all material on which fees were paid to me will be accepted without charge.

FRANK Q. BRADY

COMIC BOOK MARKETS

with the most comprehensive list ever published

By EARLE C. BERGMAN

THE writer must submit a synopsis of his comic book story, single-spaced, on a single sheet of white bond paper. The story synopsis should be brief; giving the editor a clear picture of the story line, the action, and the motivation for each character's action. Submitting six story synopses at a time, as a beginning comic script writer, will show the editor that you are serious in your attempt to produce material he can use for his comic magazines.

When the editor O.K.'s one or more of your synopses, you can then put each story into comic script format. The O.K. does not necessarily mean the editor will accept a story. It does mean that he likes the story "idea" in its synopsis form and

feels that it "may be" acceptable in its script form.

There are three main types of comic script formats. The first one looks like a combination of a radio script and a magazine manuscript in that it runs from one side of the paper across to the other side. The second format looks much like a TV script in that the page is divided at the middle—the description for the panel scenes and the action of the characters on the left side of the page; and the dialogue, sound effects, etc., on the right side of the page. The third type of format looks like a comic book page, as it will appear in the comic book, because the writer divides the page of manuscript paper into boxes, or panels. Here are examples of the three types, using the same material.

1

Panel 6 Bugs and Elmer are at public library standing in front of desk. Elmer is handing book to pretty librarian.

Elmer: Will you wead this book I've written an' tell me if it's any good?

Librarian: Certainly, Mr. Fudd. I'll read it tonight!

Panel 7 Elmer and Bugs are back at the library. Librarian is approaching them.

CAPTION: The Next Day.

Elmer: I wonder if she's wead it yet?

Bugs: Here she comes now, Doc!

2

Panel 6

Bugs and Elmer are at public library standing in front of desk. Elmer is handing book to pretty librarian.

Panel 7

Elmer and Bugs are back at the library. Librarian is approaching them.

Elmer: Will you wead this book I've written an' tell me if it's any good?

Librarian: Certainly, Mr. Fudd. I'll read it tonight!

CAPTION: The Next Day

Elmer: I wonder if she's wead it yet?

Bugs: Here she comes now, Doc!

3

Elmer: Will you wead this book I've written an' tell me if it's any good?

Librarian: Certainly, Mr. Fudd. I'll read it tonight!

Bugs and Elmer are at public library standing in front of desk. Elmer is handing book to pretty librarian.

(6)

The Next Day

Elmer: I wonder if she's wead it yet?

Bugs: Here she comes now, Doc!

Elmer and Bugs are back at the library. Librarian is approaching them.

(7)

As of March, 1952, there were 460 comic books on sale at newsstands. The breakdown was: 86 monthlies, 263 bimonthlies, 73 quarterlies, 38 one-shots. Average pages on sale was: 8,241.

As of March, 1953, there were 424 comic books on sale at newsstands. The breakdown was: 91 monthlies, 234 bimonthlies, 51 quarterlies, 48 one-shots. Average pages on sale was: 8,415.

Although there has been a decline in the number of titles on sale, the comic book market is stronger than it was a year ago. At that time, comic book publishers were paying script writers (at an average of \$7 per page) a total of \$57,687 for material each time their books were published. At the present time (March, 1953) and at the same average rate of pay, the comic book publishers are paying script writers \$58,905 for material to fill their books.

MARKET LIST

The Ace Magazines, 23 West 47th St., New York 36. Elaine T. Bierman, Mng. Ed. Wants synopses ONLY from New York area writers. Synopses should be two or three typewritten pages in length. **DOUBLE-SPACED!** Uses 7 and 8 page scripts with 6 or 7 panels per page. Payment is \$7 per page. Query on "fiction" short-shorts. Titles: Complete Love, Love at First Sight, Love Experiences, Ten-Story Love, Real Love, G. Anonous Romances, Baffling Mysteries, Hand of Fate, The Beyond, Web of Mystery, Crime Must Pay the Penalty, War Heroes, Adventure Into Terror, World War 3. Prefers Format No. 1.

American Comics, 45 West 45th St., New York 19, N. Y. Richard E. Hughes, Ed. Payment, on acceptance, depends on type. Fantasy on "fiction" short-shorts. Titles: Adventures Into the Unknown, Hooded Horsemen, Cookie, Funny Films, Gigg'e, Ha Ha, The Kidroys, Love Lorn, Romantic Adventures, Soldiers of Fortune, Epy Hunters, Out of the Night, Operation Peril. Prefers Format No. 1.

Avon Publishing Co., 375 Madison Ave., New York 22. Sol Cohen, Ed. Payment, made twice a month, is \$7 per page and up. Query on "fiction" short-shorts. Titles: Avon Fantasy Classic, Eerie Comics, Geronimo, Jesse James, Peter Rabbit, Romantic Love, The Saint, Strange Worlds, Wild Bill Hickok, Sensational Police Cases, The Masked Bandit, Capt. Steve Savage, Diary of Horror, Witchcraft, All True Det. Cases, City of Living Dead, Fighting Daniel Boone, Fighting Indians, Last of The Comanches, Buddies of the U. S. Army, Fighting Undereas Commando, U. S. Tank Commandos, Space Mouse.

Archie Comic Publications, Inc., 241 Church St., New York 13. Harry Shorten, Ed. Payment is \$8 a page and up. Does NOT insist on seeing story synopses. Prefers to see final scripts, on speculation. Tries to develop writers who work on freelance basis almost exclusively for this chain. Has artist-writers who sketch out the entire story panel by panel, but will also accept typed script. Does NOT buy "fiction" short-shorts. Titles: Archie, Wilbur, Super Duck, Pep, Laugh, Archie, Jughead, Reggie, Betty & Veronica, Kathy Keene, G'ner, Archie Annual, Sam Hill, Darling Love, Fauntleroy, Jughead Annual, Betty & Veronica Annual. For writers who are not artists, Format No. 3 would be closest to the unusual format used here.

Classics Illustrated, 101 Fifth Ave., New York 3. N. Y. Meyer A. Kaplan, Mng. Ed. Payment is \$125 per script and up. Uses ONLY condensations of classics, on assignment, usually to experienced comic script writers. Back page of current issue lists ALL PREVIOUS stories used. Check these before querying on any adaptations you may have in mind for this market.

Crestwood Publications, 1790 Broadway, New York 19. M. R. Reese, Ed. Payment, on acceptance, is \$5 a page and up. Not now "fiction" short-shorts. Titles: Headliners, Comics, Justice Traps the Guilty, Prize Comics Western, Back Magic, Young Love, Young Romances, The Strange World Of Your Dreams, Young Brides. No format preference.

Dell Comics, 261 Fifth Ave., New York 16. Has over 70 titles, part of them handled in New York and part of them handled in Beverly Hills, Calif. Payment, on acceptance, is \$6 per page and up. New York office buys ALL "fiction" short-shorts used in ALL Dell comics, at \$25 per story. George E. Brenner edits the following titles: Roy Rogers, Howdy Doody, Lassie, Zane Grey One 'hot, Henry, Cisco Kid, Champion, Sergeant Preston, Walt Disney's Peter Pan, Back to School, New Funnies, Little Iodine, Lant's Oswald, Raggedy Ann & Andy, Western Roundup, Lone Ranger, Wild Bill Elliott, Krazy Kat, Walt Disney's Robin Hood, Tubby Frosty, The Snowman, Lant's Woody Woodpecker, Little Scouts, Popeye, Uncle Wiggily, John Carter of Mars, Little Lulu, Indian Chief, Pogo, F'nish Gordon, Return to Zorro, Francis, Lant's And Panda, King of the Royal Mounted, Brownies, Hi-Yo Silver, Henry Aldrich, Tonto, Trigger, Tom Corbett, Santa Claus Funnies (annual), Rin Tin Tin, Rusty Riley, Rottie Kazzotte, Susie-Q-Smitten, Zane Grey's King Of The Royal Mounted, Zane Grey's Tappan's Burro, Little Lulu Annual.

Alice Cobb (Whitman Publishing Co., 9916 Santa Monica Blvd., Beverly Hills, Calif.) edits the following titles: Johnny Mack Brown, Tom & Jerry, Warner Bros. Vacation Annual, Tarzan's Jungle Annual, Looney Tunes, Texas Rangers, Walt Disney's Donald Duck, Walt Disney's Mickey Mouse, Rex Allen, Buck Jones, Walt Disney's Pluto, Beany, Red Ryder, Range Rider, Warner Bros. Buss Bunny, Little Beaver, Warner Bros. Christmas Annual, Charlie McCarthy, Andy Hardy, Walt Disney's Comics, Tarzan, Walt Disney's Vacation Annual, Gene Autry, Warner Bros. Porky Pig, Boso, Annie Oakley, Silly Symphonies, Mary Jane & Sniffles, Tweety, Gerald McBoing Boing, Beany & Cecil, Walt Disney's Duck Abound, Peter Pan & Captain Hook, Uncle Scrooge. Use Format No. 3.

Famous Funnies, 500 Fifth Avenue, New York 18, N. Y. Harold A. Moore, Ed. Payment is \$6 to \$10 per page. Query on "fiction" short-shorts. Titles: Famous Funnies, Movie Love, New Heroic Comics, Personal Love, Buster Crabbe. No format preference.

WIN

\$\$\$\$\$\$\$\$\$ BIG NATIONAL CONTEST PRIZES

Over \$3,000,000 in prizes won—Cash, Cars, Homes, Trips, etc. — by our students. **YOU TOO CAN WIN!** Know the secrets of the "School of the Stars." Send today for your **FREE** "Confidential Contest Bulletin" with winning helps for the biggest contests now on.

SHEPHERD SCHOOL

1015 Chestnut St., Dept. A
Philadelphia 7, Pennsylvania

\$\$\$\$\$\$\$\$\$

Are you an **AUTHOR** looking for a publisher?

TIME Magazine (June 23, 1952) says of EXPOSITION: "Gives its writers a contract whose terms are frank & clear, sends out review copies & releases, builds publicity & promotion..."

Send for free 32-page brochure

"WE CAN PUBLISH YOUR BOOK"

EXPOSITION PRESS

386 Fourth Avenue • New York 16, N. Y. Dept. O

LET ME HELP YOU

Strengthen Your Story

CRITICISM \$1 per 1000 words. Special attention to plot, dialog, characterization. Novel appraisals \$5. REWRITING \$1.50 per 1000 words. Fast typing service: 60c per 1000 words.

ROBERT A. WISE

308 Oleander Avenue

Bakersfield, California

GHOSTWRITER

Over twenty years experience in mending writing for marketing. I do not tell what to do. I do it for you. Reference women's WHO'S WHO. Correspondence requires return postage.

NATALIE NEWELL

2964 Aviation, A.J.

Miami 33, Florida

EASIEST WAY TO MAKE \$1 TO \$10 DAILY WRITING FILLERS

Will Heideman's New 1953 Revised Course & Markets No long training or professional style and plotting technique needed. Shows how to write humor, juvenile stories, household tips, rewrites, etc. Complete with samples. 150 markets, also month of help to 1500 words of fillers if you order now. Other fiction courses and help available. Return this ad and \$1.00 today to

WILL HEIDEMAN

P. O. Box 146

Dept. A

New Uim, Minn.



SOCIAL Correspondence Club



EXPERIENCE the thrill of romance thru this select elab! Introductions-by-letter. This club is conducted on a high plane to help lonely, refined, marriageable men and women find compatible friends. Discreet, confidential service... Vast nationwide membership. Est. 1922... Sealed particulars FREE. EVAN MOORE, Box 988, Jacksonville, Florida

Fawcett Publications, Inc., 67 West 44th St., New York 18. Will Liberate Detective Ed. Payment is from \$7 to \$10 per page. Synopses should NOT be more than a full page in length. Needs material for romance and supernatural magazines. Overloaded at present with stories for other books. Romance synopses should be sent to Roy Aid, supernatural synopses to V. A. Provioro. Buys 1000-word "fiction" short-shorts for \$25; these should be sent to Harvey James. Titles: Bob Colt, Captain Marvel, Captain Marvel Jr., Captain Video, Don Winslow, Fawcett Movie Comic, Fawcett's Funny Animals, Gabby Hayes Western, Hopalong Cassidy, Ken Maynard West, Laah La, Rust Western, Life Story, The Marvel Family Master Comics, Monte Hale Western, Motion Picture Comics, Nyoka The Jungle Girl, Rocky Lane Western, Rod Cameron West, Romantic Secrets, Romantic Story, Six Gun Heroes, Sweethearts, Tex Ritter Western, Tom Mix Western, Western Hero, Comic, Young Eagle, Hot Rod. This Magazine is Haunted, Battle Stories, Bill Battle's Worlds Of Fear, Beware! Terror Tales, Life Story, Soldier Comics, Suspense Detective, Underworld Crime. No required format but most of the writers use Format No. 1.

Fiction House, 113 Mayflower Garden, Summer St., Stamford, Conn. Jack Byrne, Ed. Material has been exclusively staff-written, but recent move from New York City to Stamford may give freelancers a chance—especially those living in or near Stamford. Titles: Fight, Ghost, F. and L. R. Western, Life Story, Cowgirl Romances, War Birds, Jungle Comics, Kaanga Jungle King, Wambi-Jungle Boy, Jumbo Comics, Long Bow, Jet Aces, The Spirit, Monster, Indians.

Law Gleason Comics, 144 E. 32nd St., New York 16. Charles Biro and Bob Woda edit all books except the romance magazines, which are edited by Vivian Fields. Payment, on acceptance, by arrangement with author. Miss Fields wants synopses of love-problem stories with a confession slant, but they should come from writers with experience in the field. Query on "fiction" short-shorts. Titles: Boy Comics, Daredevil Comics, Crime Does Not Pay, Crime & Punishment, Black Diamond Western, Uncle Charlie's Fables, Boy Meets Girl, Lovers Lane, Dilly, Boy Illustories, Crime Does Not Pay Annual. No format preference.

Harvey Comics Group, 1860 Broadway, New York 10. Material is usually written by staff writers or writers living in New York area. Query Miss Beverly Buser before a b-witting synopses. Titles: Babe Ruth Sports Comics, Black Cat Comics, Blondie, Boys Ranch, Dagwood Dick Tracy Comics, Doty Drippe, Family Funnies, First Love, Flash Gordon, Funny Kids, Hi-School Romance, Humphrey, Invisible Scarlet, O'Neil, Joe Palooka, Kerry Drake, Little Max, Love Problems & Advice, Sad Sack, Terry and the Pirates, First Romance, Harvey Comic Hits, Jiggs & Maggie, Katzenjammer Kids, Little Audrey, Tomb Of Terror, Warfront.

Hillman Periodicals, 835 Fifth Avenue, New York 17. Edward Cronin, Ed. Payment is \$7 a page, one week after acceptance. Query on "fiction" short-shorts. Titles: Airboy Comics, Crime Detective Comics, Dead-Eye Western, Mr. Anthony's Love Clinic, Real Clue Stories, Romantic Confessions, Western Fighters, Frogman Comics, Hot Rod & Speedways. Use Format No. 1.

National Comics Publications, Inc., 480 Lexington Ave., New York 17. Whitney Edsaworth, Ed. Wants material ONLY from New York area writers. Payment is as high as in the field. All "fiction" short-shorts are staff-written. Titles: Action Comics, Adventure Comics, Adventures of Dean Martin & Jerry Lewis, All-American Boy At War, All Star Western, Animal Antics, Batman, Big Town, Bob Hope, Buzzy, Comic Cavalcade, A Date With Judy, Detective Comics, Filpity & Flop, Funny Folks, Funny Stuff, Gang Busters, Here's Howie, House of Mystery, Leading Comics, Leave It to Binky, Mr. District Attorney, The Mysterious Stranger, Mystery in Space, Mutt & Jeff, Peter Porkchops, Real Screen Comics, Rex the Wonder Dog, Scribbly, Sensation Comics, Star Spangled War Stories, Strange Adventures, Superboy, Superman, The Fox & The Crow, Tomahawk, Western Comics, Wonder Woman, G.I. World's Finest Comic, Our Army At War, All American Men of War, Daisy & Her Pups, The Phantom Stranger, Sensational Mysteries. Prefers Format No. 1.

Geo. A. Pfizum, Publisher, Inc., 38 West Fifth St., Dayton 2, Ohio. Joseph G. Schaller, Ed. Publishes bi-weekly a Catholic comic-type magazine for fifth to eighth grade school children. Payment, on acceptance, depends on material, but runs about \$5 per comic book script page. Uses "fiction" short-shorts of 1500 words per chapter or story. Scripts can be scientific, adventurous or historical in background. No science-fiction stories or those depicting crime, immorality, violence, etc. Does not appear on newstands. Get back copies from local Catholic schools or by writing the publisher. Study very carefully before planning any stories for this market. Title: Treasure Chest. Format No. 3 is acceptable.

Parents' Institute, 65 Vanderbilt Avenue, New York 17. Publishes Children's Digest which uses "fiction" material, some comic book reprint stories, and some original comic script stories. Query Harold Schwartz, Ed., before submitting material.

Quality Comics, 347 Madison Ave., New York 17, N. Y. Alfred Gernet, Ed. Titles: Hawkhawk, Candy, G. I. In Combat, G. I. Sweethearts, Heart Throbs, Love Confessions, True War Romances, Crack Western, Doll Man, Ken Shannon, Plastic Man, Police Comics, T-Man, Web Of Evil, Love Letters. Query before planning or submitting synopses.

Seaboard Publishers, Inc., 270 Park Ave., New York 17. Publishes one comic book, FAMOUS ADVENTURES ILLUSTRATED, which uses comic book adaptations of well known authors' works. Assignments are usually given to experienced comic script writers. Payment is by arrangement with author. Current issue lists all previous adaptations. Query John W. Griffin before writing or submitting any material.

Standard Magazines, Inc., 10 East 40th St., New York 16. Joe Archibald, Ed. Synopses should run about 700 words, single-spaced. Payment is from \$8 to \$10 per page. Buys "fiction" short-shorts: single page (about 750 words) \$15, two pages (about 1500 words) \$25. Titles: Joe Yank, Battlefront, Unseen, This Is War, Best Romance, Thrilling Romance, Popular Romance, Today's Romance, Intimate Romance, New Romance, My True Love, Out of the Shadows, Supermouse, Happy Rabbit, Buster Rabbit, Goody Sniffs the Furda, Duck Gang Worlds, Lucky Duck, Adventures Into Darkness, Kathy, Jet Fighters, Jetta, Date With Danger, Who Is Next?, Adventures Into Weird Worlds, Battlefield, Spellbound. Use Format No. 3.

Star Publications, 545 Fifth Ave., New York 17. Leonard B. Cole, Ed. Payment \$8 per page and up, made twice a month. Titles: Blue Bolt Weird Tales, Confessions Of Love, Popular Teen-Agers, Shocking Mystery Cases, Top Love Stories, Starting Terror Tales, Terrifying Tales, Terrors Of The Jungle, The Horrors, The Outcasts, True-To-Life Romances, Frisky Animals, Fun Comics, Holiday Comics, All Famous Police Cases, Spook. Query before submitting any material.

St. John Publishing Co., 545 Fifth Avenue, New York 17. Develops staff writers who work exclusively for the company if you are experienced in this field. Contact Richard J. Decker, General Manager, for possible assignments. Titles: Terrytoons, Mighty Mouse, Abbott and Costello, Little Annie Rooney, Mopsy, El a Cinders, Little Audrey, Top-Flight Comics, Giant Comics, The Texan, Norries, Comics, Teen-Age Romances, Blue Ribbon Comics, Killy, Paul Terry's Comics, Anchors the Salt Water Daffy, Authentic Police Cases, Basil the Royal Cat, Diary Secrets, Fightin' Marines, Gandy Goose, Heck & Jeck & Little Eva, Little Joe, Little Roquefort, Pictorial Romances, Strange Terrors, True Life Pictorial, Wartime Romances, Weird Horror, Atom-Age Combat, Zip-Jet.

Special note to comic script writers and artists in the Los Angeles area: Contact George Crenshaw, St. John Publishing Co., 9426 Wilshire Blvd., Beverly Hills, Calif., for assignments and requirements of about 10 comic books.

Timely Comics (Magazine Management Co.), Empire State Bldg., New York 16. Stan Lee, Ed. Report from Larry T. Shaw: "We are definitely not looking for new writers and have no time to develop them or read their scripts." Therefore, do not plan any material for the following titles: Adventures Into Terror, All True Crime, Amazing Detective, Apache Kid, Black Rider, Crime Can't Win, Ginkhawk, Hedy of Hollywood, It's a Dick's Life, Journey Into Unknown Worlds, Justice, Kent Blake of the Secret Service, Kid Cot-Outlaw, Love Adventures, Love Romances, Lovers, Love Tales, Man Comics, Marvel Tales, Men's Adventures, Millie the Model, Miss America Magazine, My Friend Irma, My Own Romance, Nellie the Nurse, Paty Walker, Private Eye, Red Warrior, Sports Action, Spy Cases, Spy Fighters, Suspense, Texas Kid, True Secrets, Two-Gun Western, Venus, War Comics, Western Outlaws and Sheriffs, Wild Western, Young Men, Astonishing, Horrific, Palay & Hedy, All True Romance, War Action, Journey Into Mystery, Menace, Mystic.

Topix, 147 East 5th St., St. Paul, Minn. Francis McGrade, Ed. A monthly comic book magazine catering chiefly to school trade. Desirable stories comprise lives of Catholic saints or heroes; true stories of any sort involving some Catholic background or twist, usually with modern setting. No romance. Payment is \$5 per page, on acceptance. Also a market for 1000-word juveniles at 4 cents a word. Get back copies from local Catholic schools or from the publisher. This market is crowded; carefully before submitting any synopses. Prefers Format No. 2.

Toby Press, Inc., 17 East 45th St., New York 17. Benton J. Rednick, General Manager. No recent report. Query before submitting any material. Titles: Al Capp's Li'l Abner, Big Top, Billy the Kid, Barney Google & Snuffy Smith, Felix the Cat, John Wayne, Great Love Romances, Monty Hall of the U. S. Marines, The Black Knight, Two Hit Wacky Woodpecker, Big Tex, Washable Jones & The Shmoos.

Youthful Magazines, Inc., 105 East 35th St., New York 16. George Balances, Ed. Payment is \$6 per page. An O.K'd synopsis is a commitment to buy script—but your synop has to tell a good story! Final scripts must be submitted in duplicate. Does not buy "fiction" short-shorts. Titles: Beware, Redskin, Youthful Romances, Attack, Youthful Hearts, Crime Mysteries, Atomic Attack, Chilling Tales, Daring Confessions, Famous Western Badmen, Beware. Prefers Format No. 2.

Ziff-Davis Publications, 368 Madison Ave., New York 17. Louis Zais, Ed. Prefers to work only with New York area writers. Titles: Amazing Adventures, Cinderella Love, Famous Stars, G. I. Joe, Explorer Joe, The Hawk, Kid Cowboy, Romantic Marriage, Sparkie, Jungle Boy, G. I. Joe Annual, Comics On Parade, Fritz Ritz, Sparkie Comics, Tip Top, Tip Tapper Comics, The Captain, The Kid, Nancy & Sluggo, G. I. Jane, Oh! Brother, Hans Christian Andersen.

YES, WE HAVE THE PLOT GENIE— THE MAGIC PLOT BUILDER!

Endorsed by leading educators, used by thousands of writers. Let these Specialized PLOT GENIES furnish you with countless dramatic plots for the story types now in demand—Detective-Mystery, Romance, Short-Short Story, and Comedy. Write what the editors want. Get YOUR share of the editors' checks. Send today for free descriptive literature.

J. C. SLOAN, Publisher's Agent
P. O. Box 1008, Dept. A Glendale, Calif.

WRITE FOR THE JUVENILES

Begin at the beginning and end up selling. The most comprehensive course of its kind on the market, covering every phase of story and article writing for tots to teens. Learn the step-by-step procedure from one whose work is appearing currently in juvenile publications. Not a "tell how" but a SHOW HOW course. Personal criticism included. Write for particulars.

MARJORIE M. DAVIDSON

P. O. Box 104 Locustville, Penna.

Writer Weary of Words

By HORTENSE ROBERTA ROBERTS

After hours of temporizing
With phrases that turn out surprising,
And will not say what they were meant to,
And seldom stay where they were sent to,
I have a sudden burning bent to
Express myself without a syllable
With something winsome or unwilling:

A flock of gold and purple birds
Wafted in saucery circles, herds
Of knitted sheep on cotton hills,
Green penguins with inverted bills,
A pink balloon shaped like a daisy,
Jade crocodiles supine and lazy,
Melodious thirds,
Romantic Kurds,
Or anything but "so many words."

More Poetry Markets

THE following data, which arrived late, may be added to the list of poetry markets that appeared in the April issue. All should go under the heading, Literary.

City Lights, 580 Washington St., San Francisco 11, Calif. (Q-35) Serious, considered contemporary poetry of any length. "We are particularly interested in poetry that deals with our contemporary society—the city and its mass culture." Peter Martin. No payment.

Irish Writing, 15 Adelaide St., Cork, Ireland. (Q-35) No special type of poetry; any length to about 250 lines. Open only to writers of Irish birth or descent. David Marcus. Payment by arrangement. Pub.

Nimbus, 3 Warwick Gardens, Earls Court, London W. 14, England. (Q-60) All types of poetry, though preferably short—"at the most 150 lines except in the case of exceptionally good verse, which can run to almost unlimited length." Light verse used occasionally. Tristram Hull. \$1 a poem. Pub.

Ninepence, 470 Hordenhurst Road, Bournemouth, England. (3-4 issues a year-20) Good poetry of all types: lyrics, ballads, satirical, excerpts from verse drama, etc. "We use parody, satire, witty and incidental verse of all kinds, but it must be of high literary standard. We are not interested in sentimental verse or in turgid revelations of a writer's self-disgust or self-pity." Patrick Brangwyn, Charles Fox, Christopher Logue. No payment.

O:tpoets, 31 Dulwich Village, London S. E. 21, England. (Q-35) All types of poetry. Light verse "if good enough." Howard Sergeant. No payment.

Southerly: A Literary Magazine, Angus and Robertson, Ltd., 89 Castlereagh St., Sydney, N.S.W., Australia. (Q-61.25) All types of verse to about 1000 lines. Open at present only to work by Australians or on Australian subjects. R. G. Howarth. About \$4 a page. Pub.

Vespers, P. O. Box 904, Miami, Fla. (Q-50) Sonnets and other serious poetry not over 14 lines. Light and witty verse on current subjects using the quatrain and cinquain forms. "If you have something to say regarding current topics such as juvenile delinquency, communism, your President Ike, etc., you will find an open market here. If you have something to report in light verse on the current sex novels, the editors will be interested to read it. They are not interested in moon and June stuff." Dr. Henry Picola, Editor; Helen Fitzgerald, Associate Editor. 25c a line. Pub. Prizes in each quarter.

Wings: A Quarterly of Verse, P. O. Box 332, Mill Valley, Calif. (Q-35) "We publish the best lyrics, sonnets, quatrains, and short narratives we can obtain, but the work must show competence of technical handling. Freakish or eccentric material not welcome." Light verse is used rarely. Stanton A. Cobentz. No payment. Prizes.

*Accepts light verse.

MAY, 1953

POETRY BOOKS \$169.50!

Have your books published—not just printed. There is a difference. All other book prices in line with the above. Complete plant. 20 years' experience; 650 titles. National advertising and publicity. Write:

THE STORY BOOK PRESS

Books and Authors you will treasure

3233 McKinney Ave.

Dallas, Texas

DID YOU EVER WISH

that you could find REALLY thorough, competent and friendly criticism of your poems to show you why they do not sell to PAYING markets?

WE INVITE YOU to take advantage of our amazingly low offer to find the answers. Send two poems under 30 lines each with self-addressed stamped envelope and one dollar (\$1) for a complete report and helpful suggestions for revision.

THE POETRY CLINIC

Dept. D, P. O. Box 352

Roseburg, Oregon

POETS: Send self-addressed stamped envelope for PRIZE PROGRAM. Quarterly prizes \$25; Poetry Book Contest, etc. You will receive also description of HELP YOURSELF HANDBOOKS (\$1 each) containing 999 PLACES TO SEND POEMS.

KALEIDOGGRAPH, A National Magazine of Poetry (Published monthly since May, 1929. 25c a copy. \$2 a year)

624 N. Vernon Ave.

Dallas 11, Texas

VESPERS . . . A Magazine of Poetry

Edited by Henry Picola

Poems paid for 25c a line upon publication. Poems with a spiritual message and having something to say of current events needed.

Cash and book prizes awarded each quarter.

Dr. Picola is available for poetry readings and lectures.

For further information write to

Helen Fitzgerald, Associate Editor

VESPERS

P. O. Box 944

Miami Beach, Fla.

A LOW COST PUBLISHING SERVICE

for Authors

We print, publish and distribute your manuscript in book and pamphlet format. Send for free folder.

THE WILLIAM-FREDERICK PRESS

Pamphlet Distributing Co., Inc.

313 West 35th St.

New York 1, N. Y.

WRITE COMIC BOOK SCRIPTS

My 24-page booklet, FUNDAMENTALS OF COMIC SCRIPT WRITING, contains over 15,000 words of instruction on how to write stories for the comic books. You also receive a sample STORY SYNOPSIS and page of PANEL SCRIPT as submitted to editors. All for \$1.00.

EARLE C. BERGMAN

1255 No. Gordon Street

Hollywood 38, California

WRITERS' TYPING SPECIALIST

My wide typing experience will help guarantee success for you.

Stories, Articles, 50c per 1000 words. Poetry, 1c per line. Rates lower on Book Manuscripts.

Added services: Mimeographing. Assignments for Literary Research.

WILLIAM C. DERRY

40 Rock Avenue, Lynn, Mass.

Contests and Awards

Two annual contests for books of original poems—probably involving four books per year as winners—have been announced by Alan Swallow, Publisher, 2679 S. York St., Denver 10, Colorado.

Chief competition will be for the annual Swallow Poetry Book Award for the best book of poems, of any length and without restriction upon form or subject. The award will be book publication, at usual royalty terms, and a prize of \$250, of which \$200 will be outright award and the other \$50 an advance against royalties. Closing date for the Swallow Poetry Book Award will be September 15 of each year, the first contest closing September 15, 1953.

Second of the annual contests will be for book publication awards in the New Poetry Series, published by Swallow. To be eligible for this contest, a manuscript must constitute the first book publication of poetry by the author and must be of such length that it may be published in no more than 48 pages, including front matter. There are no restrictions upon subject or form.

It is expected that should the committee of judges find this number of manuscripts worthy, three entries will be given the award each year. The award in each case will be book publication upon the usual royalty rates. Winning volumes will be published in uniform format of the New Poetry Series.

These two annual contests, plus follow-up publication of poets Swallow has previously introduced to the public, will provide his list of poetry titles each year, with few exceptions.

—A&J—

Albert Ralph Korn will award a \$50 cash prize for the best unpublished poem not beyond 32 lines on any subject. The award is in honor of Poetry Day, October 15. Closing date: October 1. Address Lucile Coleman, 166 Park Ave., Port Richmond, Staten Island 2, N. Y.

—A&J—

Rosa Zagnoni Marinoni has offered a prize of \$50 for an unpublished poem of 20 lines or less honoring Poetry Day. Any subject, any form. Address Mrs. Marinoni at Villa Rosa, Fayetteville, Ark. Closing date: September 30. Mrs. Marinoni was recently named poet laureate of Arkansas by action of the state senate.

—A&J—

The Southwest Writers' Conference offers prizes ranging from \$200 for book length manuscripts to \$5 for poems. Among the categories are fiction,

folklore, verse, dramatic scripts, and magazine articles. The contests close May 30. Address Mrs. Dee Woods, 406 S. Carancuhua St., Corpus Christi, Tex.

—A&J—

The *Archer*, Box 3857, Victory Center Station, North Hollywood, Calif., has announced contests for poems on summer (closing date, May 15), trees (closing date, August 1), people in winter (closing date, November 1). Top prize in each is \$5. Writers may reserve first publication rights.

—A&J—

The George Washington Carver Memorial Award is continuously open for book length fiction, fact, or poetry which illuminates the Negro's place in American life. The award is \$2,500, of which \$1,500 is an outright prize, \$1,000 advance against royalties. The project is sponsored by Doubleday & Company, Inc., 575 Madison Ave., New York 22.

—A&J—

Popular Science Monthly, 353 Fourth Ave., New York 10, is giving a 1925 Model T Ford—restored to perfect running order—as first prize in a contest for the best anecdote, "My Funniest Experience with a Model T." In addition, the magazine will pay \$10 for each anecdote chosen for publication. The contest will close August 1.

—A&J—

Recreation World, Box 181, Murray Hill Station, New York 16, offers awards ranging from \$100 to \$2 for articles describing progressive or original group activities or programs that were (or could have been) recently organized. Word limit: 1,000 words. Closing date: July 15.

—A&J—

James Neill Northe, 318 N.E. Ninth St., Oklahoma City, Okla., is again offering prizes of \$5, \$3, and \$2 for the best unpublished poems "contributing to everyday living." Poems may be in free verse or any regular form. The contest is in memory of Franklin Pierre Davis, who for years edited an annual anthology of newspaper verse.

—A&J—

A. S. Barnes and Company, 232 Madison Ave, is continuing its award of \$2,500 each for the best sports novel and the best sports non-fiction work of 50,000 words or more. The contest closes December 31. No awards were made in 1952 because the firm considered no manuscript submitted to be worthy.

FREE!! FREE!! My famous booklet, **WRITING THE SHORT SHORT STORY**, which contains the 3 cardinal elements in writing a salable short-short, will be mailed free of charge to all writers seriously interested in writing this type fiction. It explains in detail how to achieve strong plots, new ideas, and punch endings required in salable short-short stories. **PERSONAL TRAINING IN WRITING SALABLE SHORT-SHORTS—3 months' instruction—\$10.**
Author: Technique Self Short-Short, \$2; Short-Short Stories, \$2; Co-Author: Writing Short-Short Story, \$2.50.
ROBERT OBERFIRST, Literary Agent P. O. Box 539 Ocean City, New Jersey

1952 ANTHOLOGY OF BEST ORIGINAL SHORT SHORTS edited by Robert Oberfirst

A symposium of 33 brand new short-shorts and most of them with an O. Henry twist. The volume also contains biographical sketches of all the authors represented plus a discussion of the technique of the short-short story by the editor of the anthology. This valuable anthology plus the editor's own book, **SHORT SHORT STORIES**, at a reduced **SPECIAL** price of \$4.00.
Order from ROBERT OBERFIRST, Literary Agent P. O. Box 539 Ocean City, New Jersey

ADEAS . . .

ADEAS offers you an inexpensive opportunity to advertise your miscellaneous wants and wares. Rate: 9c a word, first insertion; 8c a word, subsequent insertions of the same copy; no agency commission allowed. Checking copy 10c extra. Copy and remittance must reach us by the 28th of the second month preceding insertion. Critics, courses, agents, typists, may use display advertising only. **AUTHOR & JOURNALIST**, 1313 National Bank of Topeka Bldg., Topeka, Kan.

BOOKS, MAGAZINES, NEWSPAPERS

FACT ARTICLE WRITING AS A PAYING HOBBY: 15,000-word booklet, "Adventures in Free-lance Newspaper Feature Writing," \$1.00. Holden, Bookseller, Germantown 3, Tennessee.

THIS WAS APRIL, book of poems by Anne Dodson Buck, Box 614, Arcadio, Calif. \$1.25.

"SUN ACROSS WISCONSIN," illustrated poems. TO A&J readers special price—\$1.00. Cecile Houghton Stury, De Soto, Wis.

WRITING IN A TRAILER, Jobs for Writers, Tips for Amateurs. Folios, 50c each including surprise "write-more" accessory. Doug Couden, Capistrano Beach 3, Calif.

FOOL-PROOF BOOKLET on punctuation. Every problem discussed and illustrated. \$1.00. Also Capitalization, 50c. Marjorie Davidson, Laceyville, Penna.

SECRETS OF WRITING SUCCESS: Sure-fire Selling Methods; Making Writing Pay its Way; 101 Things to Write About; The Article-Writing Formula; The Fiction Master-Formula; 25c each. All six: \$1.00. How, Where to Sell: Gags; Cartoons; Short Items: 50c each. 10-Lesson Dramatic Article Writing: \$1.00. **GERARD'S**, 17 Prospect Square, Cumberland, Md.

ORIGINATE JOKES, humor. Joke Writer's Wheel. Send \$1.00. Timberline Press, 1900 Ivy, Denver, Colorado.

MARKETS

CLIP NEWS ITEMS from local newspapers, sell to national trade magazines. Full instructions and list of 32 markets, \$1. Dan Valentine, Box 1212, Salt Lake City, Utah.

MAGAZINE appealing to men, needs dependable free-lance sources of short articles (no fiction), 300-600 words with good photos. Outdoors, sports, how-to-make, adventure, etc. \$35-\$100. Prompt reply. Write C. L. Mast, Jr., 139 North Clark Street, Chicago, Illinois.

FREE SAMPLE COPY. "Cartoonists' Market Letter." Box 187AJ, LaHabra, Calif.

\$10 A WEEK writing poems. Instructions and markets sent for 25c. Charles Olive, Willmar, Minn.

FREE BOOK "505 Odd, Successful Businesses." Work home! Expect something Odd! Pacific 5, Oceanside, Calif.

WANT TO WRITE PROFESSIONALLY and thereby sell as quickly as possible? Find answer my ad, this magazine, page 27. **NATALIE NEWELL**, Ghostwriter.

MAKE SPARE TIME DOLLARS. Chronicle Shows—Tells—Teaches You. Articles, stories, poems. Income-increasing ideas. Cash prizes. Sample, 25c silver. McPlastens, TKAJ, 609 West First, Los Angeles, Calif.

CLIP ADVERTISEMENTS from local newspapers, sell to national trade magazines. Full instructions and list of 40 markets, \$1. Dan Valentine, Box 1212, Salt Lake City, Utah.

20 TESTED JUVENILE MARKETS, 25c. Mrs. V. Grundy, 1220 24th Ave., Meridian, Miss.

MARKETS FOR FUNNY newspaper clippings, 25c. Recipe market list, 25c. Leroy Morgan, Benton, Arkansas.

PERSONALS

SECRET OF THE BEST SELLER. Page 20.

SUCCESS can be yours, develop **HIDDEN TALENTS**, send name, birthdate, 25c, stamped envelope. **MELISSA STUDIO**, Atlantic City, N. J. Box 251.

SERVICES

INCREASE READING SPEED and comprehension, \$1.00. N. I. See, Speedreading Instructor, 3672 Russell Blvd., St. Louis 10, Mo.

TYPEWRITER RIBBONS—Fresh. Two for \$1.06 postpaid. Specify typewriter. Marvin Schmidt, 8109-1A Kilpatrick, Skokie, Ill.

PHOTOGRAPHS FOR WRITERS. Reasonable. Paul's Photos, 3702 Lakewood Ave., Chicago 13.

MY FINISHED CARTOONS drawn to your gags—\$1.00. Mailed flat on heavy Bristol board. F. Cunningham, Brookside Road, Leavittsburg, Ohio.

BE SURE OF GETTING

AUTHOR & JOURNALIST

EVERY MONTH

Subscribe Now and Save Money!

AUTHOR & JOURNALIST
1313 Natl. Bank of Topeka Bldg.
Topeka, Kansas

I enclose remittance for my subscription:

-----\$3 for 2 years (saving me \$3 over single copy cost)

-----\$2 for 1 year (saving me \$1 over single copy cost)

50c additional per year outside U.S.A.

Name -----

Street -----

City & State -----

Another VANTAGE

Good news for unpublished authors! I'LL CALL EVERY MONDAY, first novel by unknown author, published by Vantage Press, New York, N.Y. First printing: 250,000 copies. Hard-cover edition of 5000 copies. A sure-fire proof Vantage not only publishes but also sells.



If you're still an unpublished writer, here's a success story you should know for it could happen to you.

Orrie Hitt's first book, *I'LL CALL EVERY MONDAY*, went through commercial publishers with mixed results—rejections on the first two. "The stuff is pretty good," said one publisher, "but we can't take an unknown author."

Hitt had faith in his own work and came to Vantage Press for editorial advice. We gave him our encouragement. We worked out a plan. We published his book. Advance orders were close to 20,000. Initial print order was 250,000.

If you're still UNPUBLISHED

If you have faith in your work, and are looking for a publisher, be sure to learn about Vantage's unusual program for producing, promoting and distributing your book. Don't be discouraged by rejection slips. Some of our best selling books were once turned down by commercial publishers.

Vantage Press has a long string of sales successes to its name, and *I'LL CALL EVERY MONDAY* is just one of them. Other Vantage books that have chalked up big sales—to mention only a few—include *DADDY WAS AN UNDERTAKER*, by McDill McCown Gessman (11,000 copies in print—three editions); *HOLLYWOOD, U. S. A.*, by Alice Evans Field; *A YANK ON PICCADILLY*, by C. L. McDermott (sold to Popular Library for a 25c pocket book—first printing, 150,000 copies); *THE GIRL FROM RUBY'S*, by Shay Nichols; *UNDER THE DRYER*, by Patricia J. Riker; *FOR GOODNESS' SAKE*, by Elgie Dale; *A MODERN DICTIONARY OF THE HOLY BIBLE*, by Horace C. Jenkins; *FIGHTING ADMIRAL: THE STORY OF DAN CALLAGHAN*, by Father Francis X. Murphy, etc.

Vantage Press is interested in seeing creative work of every type—fiction, non-fiction, and poetry that measures up to certain standards. We want to see even those manuscripts that have been rejected. Remember, publishing history is filled with examples of blunders that publishers have made in

Vantage author hits the jackpot!

Vantage sells I'LL CALL EVERY author Orrie Hitt, to leading re-000 copies. Cash advance: \$2500. es almost gone in three months— publishes books, but SELLS them!



an unknown, unpub-
re's another Vantage
should know about—
en to YOU!

book, I'LL CALL EVERY
he usual rounds of
shers, with the usual
on all sides. "Your
ood," most of them
t take a chance on an

a his own work and
Press. We gave him
We gave him encour-
ked with him. Then
book on our coopera-
ce orders from book-
to 2000 copies so the
er was 5000 books.

Right now (May, 1953) less than
four months after publication, the en-
tire edition of this excellent first novel
is almost sold out.

But that wasn't all! Immediately after
publication, Vantage approached sev-
eral reprint houses and, in less than
two weeks, sold the 25c pocket book
rights for a cash advance of \$2500.
Minimum print order will be 250,000
copies, an amazing figure for a first
book by an unknown author.

Are you still floundering around in
your search for a publisher? We may
be able to help you, as we helped Orrie
Hitt and many other unpublished
writers. The first step is easy. Simply
mail the coupon for our 24-page, illus-
trated brochure. *It's free.*

PUBLISHED, here's what to do . . .

oking
age's
d dis-
y re-
were

esses
AY is
have
ew—
by
print
Alice
C. L.
poc-
THE
NDER
NESS'
ARY
kins;
DAN
etc.

ative
poetry
nt to
ject-
with
de in

rejecting books which later soared to popularity.
Hitt's book is one good example.

Learn more about the Vantage cooperative plan
that has worked so well for so many Vantage
authors. Write for our 24-page, illustrated
brochure, *To the Author in Search of a Publisher*.
It's free. Mail the coupon below, or send a post-
card to Barbara Baxter, Dept. BB9, Vantage Press,
Inc., 120 W. 31 St., New York 1, New York.

Mail coupon for FREE BOOKLET

Barbara Baxter, Dept. BB9
Vantage Press, Inc.
120 W. 31 St., New York 1

If on the West Coast:

Vantage Press, Inc., Dept. BB9
6356 Hollywood Blvd.
Hollywood 28, Calif.

Please send me a free copy of your 24-page
illustrated brochure, *To the Author in Search of
a Publisher*.

Name _____

Address _____

City _____ Zone _____ State _____